NASON'S

VOCAL CLASS BOOK:

CONTAINING A

THOROUGH AND SYSTEMATIC COURSE OF INSTRUCTION IN THE ART OF SINGING;

TOGETHER WITH A

CHOICE COLLECTION OF MUSIC, ORIGINAL AND SELECTED,

ADAPTED TO THE USE OF

HIGH SCHOOLS, COMMON SCHOOLS, THE SOCIAL CIRCLE,

AND

JUVENILE SINGING SCHOOLS.

By EDWARD S. NASON.

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Luigi G. Pinelli

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1856.

Entered, according to Act of Congress, in the year 1847, by
E. S. NASON,
in the Clerk's Office of the District Court for the District of Massachusetts.

It must be highly gratifying to every friend of education to observe that music is at last beginning to receive that study and attention in our systems of learning to which its claims, as an effective agent in the work of mental and moral improvement, justly entitle it. The ministry of this "art divine" is no longer exclusively restricted to the services of the church and to the great festivals of the people; but has come down to mingle with its blessed influences in all the common scenes of every-day existence—to alleviate the toil of the work-shop—to drive away dullness and ill-nature from the school-room, and to awaken joy and gladness in the bosom of the family.

To assist in the progress of this delightful art is the design of this publication, and it is hoped that it may be found serviceable in breaking up the habit of *singing by rote* which still prevails in many schools and families in our land, and in awakening a greater interest in music as a regular branch of early education.

It has long been our opinion that the study of music, both as a science and an art, should form a part of the course of instruction in all our schools. As an intellectual discipline, this study is not inferior to that of mathematics; and, like arithmetic, or any other elementary branch, it may be so presented as to be perfectly intelligible to the humblest capacity. The practice of vocal music, moreover, exerts a most positive and beneficial influence over the whole moral and physical being. Singing is one of the most healthy of all exercises. It expands the chest; invigorates the lungs; gives power and flexibility to the organs of speech, and developes and confirms all the vital energies of the system. It also dispels the unhallowed emotions of the soul; subdues the temper; promotes cheerfulness and hope; improves the taste; excites the heart to generous deeds and fills the soul with unalloyed delight. A merry song will often send a gleam of sunshine through the saddest soul, and drive the gloomiest cares away.

Our present system of school-discipline demands of the pupil hard and unremitting labor; and were it not for music, which comes in with its soul-inspiring strains to cheer and renovate his wearied powers, he would often give away beneath his toil; and like an imprisoned bird, would lose the tinge and brilliancy of youth, and sink into an early grave; or with a dull and apathetic soul creep heavily on to manhood and to premature old age.

Youth must have diversion, or it pines away and dies; and it seems to us that music has come up in these days of mental exertion as a blessed relief to the exhausted energies of childhood, and as a gentle, yet efficient hand-maid to its health and happiness.

Under these impressions, we indulge the hope that the day is not far distant when a knowledge of music, both in theory and practice, shall be deemed a requisite (as now in Germany) in the qualifications of every school-teacher in the country; and when the "celestial art" shall receive as much attention in our seminaries of learning as any other pursuit.

H1733

That *every* child can learn to sing as easily as to read is a truth which our own experience in teaching has fully confirmed. It would seem, therefore, incumbent on all parents and others entrusted with the education of the young, to furnish them with the means of cultivating in early life, their vocal organs and the power of song.

In preparing the Vocal Class Book, we have kept constantly in view the wants of those engaged in teaching music, whether in the common-school, the juvenile singing school, or the family. We have endeavored to analyze and simplify every step, and to proceed progressively and by short stages through the whole.

The exercises in rhythm and melody have been so arranged as to present no difficulty to those who take them up in order and omit no links in the chain uniting them. Much care has been bestowed upon the lessons in beating time, which is a fundamental requisite in all good music; and which the teacher should not fail to have assiduously practiced throughout the whole course.

The Solfeggio Exercises are strictly *progressive* in their nature; and the pupil who shall have gone through them in course, will be able to sing by note almost any piece of music that may occur. By advancing thus progressively, from point to point, small children may soon learn to read music with ease and facility. Should any teacher complain of our exercises as being too simple and easy, we would assure him that *simplicity is the short and scientific road to success;* and had we ever met with a work of this kind sufficiently simple in its character for children, or for teachers either, we should not have written this.

In preparing the music of this book, our aim has been to introduce such pieces only as are of a chaste and classic style; and which, while they delight the ear, will also tend to cultivate the taste. As great a variety of tunes has been presented as the limits of the work would permit.

In the arrangements of the parts, care has been taken to bring them all within the ordinary compass of the voice, in order that they may be sung with ease and effect.

The words of the hymns and songs, are, it is believed, written in good taste, and are such as will be found adapted to the various circumstances and wants of the school—of public celebrations, and of the domestic circle.

It now only remains for us to tender our sincere acknowledgments to those gentlemen who have kindly assisted us in our undertaking, by contributing valuable music, and also to our Brother, Mr. Elias Nason, for very valuable aid.

Newburyport, July, 1847.

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ELEMENTS OF VOCAL MUSIC.

CHAPTER I.

§ 1. Musical sounds have three essential properties; viz: LENGTH, PITCH, and POWER.

§ 2. Therefore, the Elementary Principles of Music are arranged in Three Departments, viz: RHYTHM, MELODY, and DYNAMICS.

§ 3. RHYTHM treats of the LENGTH of sounds; MELODY, of the PITCH of sounds; DYNAMICS, of the POWER of sounds.

QUESTIONS.

How many essential properties have musical sounds?—What are they? How many departments are there in the elementary principles of music? What is the first one called?—Of what does it treat?—What is the second? Of what does it treat?—What is the third?—Of what does it treat?

CHAPTER II.

RHYTHM.

DIVISION OF TIME.

§ 4. Music is divided into equal portions of time, called MEASURES.

§ 5. The characters used to divide the time into measures are perpendicular lines called BARS.

§ 6. Measures are divided into parts of measures.

§ 7. A measure with two parts is called a DOUBLE MEASURE.—A measure with three parts, a TRIPLE measure, a measure with four parts, a QUADRUPLE measure—a measure with six parts, a SEXTUPLE measure.

§ 8. The parts of measures are designated by certain motions of the hand, which is called BEATING TIME.

§ 9. ONE MOTION of the hand (or one beat) is required to each part of the measure, therefore double measure has TWO BEATS, viz: DOWN, UP. Triple measure has THREE BEATS; DOWN, LEFT, UP. Quadruple measure has FOUR BEATS; DOWN, LEFT, RIGHT, UP. Sextuple measure has SIX BEATS; DOWN (the hand falling half-way,) DOWN (the remainder) LEFT, RIGHT, UP, (the hand rising half-way) UP, (the remainder.)

§ 10. In beating time, the hand should move with PRECISION, carefully avoiding a dull, careless movement.

QUESTIONS.

What are the portions of time called, into which music is divided?—What are the characters called, that are used to divide the time into measures?—Into what are measures divided?—How many parts has a dou

ble measure?—How many parts has a triple measure?—How many parts has a quadruple measure?—How many parts has a sextuple measure?—How are the parts or measures designated?—What is it called?—How many beats are required to each part of the measure?—How many beats has double measure?—Triple?—Quadruple?—Sextuple?—In beating time, how should the hand move?—What movement should be carefully avoided?

CHAPTER III.

RHYTHM. OF NOTES.

§ 11. The characters used to represent musical sounds are called NOTES.

§ 12. The different lengths of sounds are represented by DIFFERENT KINDS OF NOTES.

§ 13. Five kinds of notes are commonly used, viz:

Whole note, Half Note, Quarter Note, Eighth Note, Sixteenth Note.

§ 14. The lengths of sounds are designated by the NUMBER OF BEATS, given to each kind of notes.

§ 15. A whole note represents a sound FOUR BEATS LONG — a half note represents a sound TWO BEATS LONG — a quarter note represents a sound ONE BEAT LONG — an eighth note represents a sound HALF of a BEAT LONG — (requiring two to fill one part of a measure.) A sixteenth note represents a sound ONE QUARTER OF A BEAT LONG — (requiring four to fill one part of a measure.)

QUESTIONS.

What are the characters called, that represent musical sounds?—How are the different lengths of sounds represented?—How many kinds of notes, are commonly used?—What are they called?—How are the lengths of sounds, designated?—How many beats long, is a whole note?—Half note?—Quarter note?—How many eighth notes, are required to one beat?—How many sixteenths?

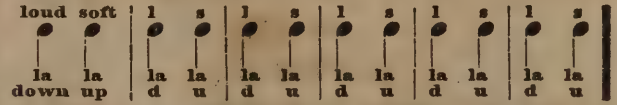
CHAPTER IV.

RHYTHM.—ACCENT. DOUBLE TIME.

§ 16. In double time, (or double measure,) the first part of the measure should be ACCENTED, and the second part UNACCENTED, i. e. the sound sung to the downward beat should be louder, than the one sung to the upward beat.

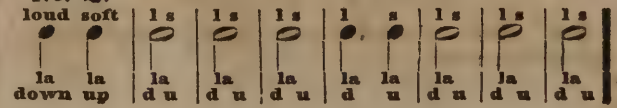
EXAMPLE IN DOUBLE TIME, represented with two quarter notes in a measure, to be sung to the syllable *la*, *beating* the *time*, and *observing* the *accent*.

No. 1.

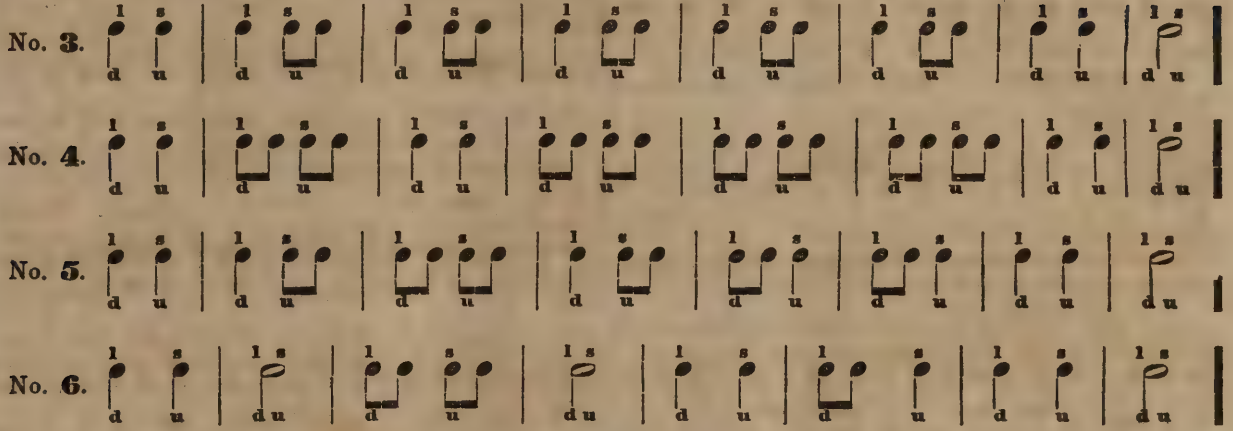


EXERCISES IN DOUBLE TIME, represented with quarter and half notes, *to be sung as No.* 1.

No. 2.



Exercises in Double Time, represented with quarter, eighth, and half notes, *to be sung as No. 1.*



QUESTIONS.

How many parts has double measure?—Which part of the measure is accented?—With what kind of notes is Ex. No. 1. represented?—How many beats long is a quarter note?—How many quarters are there in the first measure?—Second?—In what kind of time is the Ex. written? —Why?—With what kind of notes is No. 2. represented?—How many beats long is a half note?—In what kind of time is the Ex. written?—With what kind of notes is No. 3. represented ?—No. 4.?—No. 5.?—No. 6.?—How many eighths are required to one beat?—In what kind of time are the Ex. written ?

CHAPTER V.

TRIPLE TIME.

§ 17. Triple time is commonly accented on the **first** part of the measure, (or downward beat,) leaving the last two parts unaccented.

Exercises in Triple Time, represented with quarter notes, to be sung to the syllable *la, beating the time, and observing the accent.*

No. 7.

Exercises in Triple Time, represented with quarter, and half notes.

No. 8.

§ 18. A dot adds one half to the length of a note: a dotted half note, therefore, is Three Beats Long.

Exercises in Triple Time, represented with quarter and dotted half notes.

No. 9.

Exercises in Triple Time, represented with quarter, half, dotted half and eighth notes.

No. 10.

No. 11.

QUESTIONS.

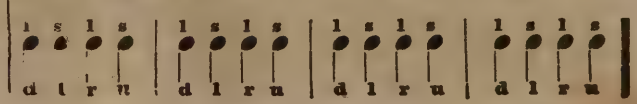
How is triple time commonly accented?—With what kind of notes is No. 7. represented?—No. 8?—How many beats long is a dotted half note?

CHAPTER VI.

§ 20. Quadruple time is accented on the First and Third parts of the measure.

Exercises in Quadruple Time, represented with quarter notes, to be sung to the syllable *la, beating the time, and observing the accent.*

No. 12.

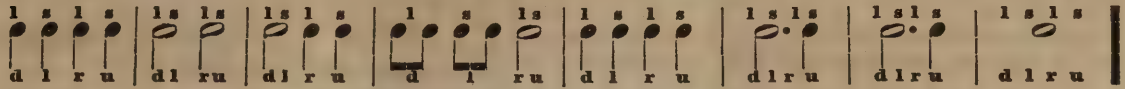


EXERCISES IN QUADRUPLE TIME, represented with quarter and whole notes.

No. 13.

No. 14.

No. 15.



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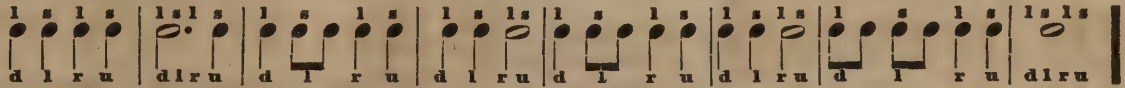


CHAPTER VII.

MELODY.—THE SCALE.

§ 21. The scale consists of EIGHT SOUNDS, which are named in the order of their succession, from the LOWEST UPWARD; ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT

§ 22 In singing the scale, the following Italian syllables are used.

	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
	one,	two,	three,	four,	five,	six,	seven,	eight.
Pronounced	*doe,*	*ray,*	*me,*	*fah,*	*sole,*	*lah,*	*see,*	*doe.*

§ 23. The difference in pitch, between any two sounds is called an INTERVAL.

§ 24. In the scale, there are five larger, and two smaller intervals. The larger ones are called STEPS, and the smaller ones, HALF STEPS.

§ 25. The half steps occur between the sounds of

THREE and FOUR, and SEVEN and EIGHT. The STEPS between the rest.

QUESTIONS.

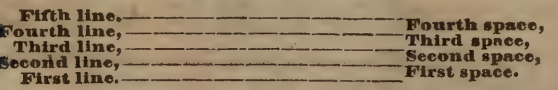
Which department is melody?—Of what does it treat?—Of how many sounds does the scale consist?—How are they named?—In singing the scale what syllables are used?—What syllable is applied to One of the scale?—Two?—Three? &c.—What is the difference of pitch between two sounds called?—How many larger intervals are there in the scale?—What are they called?—How many smaller ones?—What are they called?—Between what sounds do the half steps occur?—Between what sounds do the steps occur?

CHAPTER VIII.

MELODY.—THE STAFF.

§ 26. The PITCH of sounds is represented by a character called a STAFF, upon which music is written in notes.

§ 27. The staff consists of FIVE LINES, and FOUR SPACES; which are named as follows:

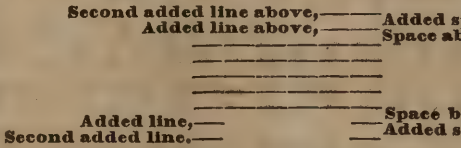


§ 28. Each line and space is called a DEGREE, thus: there are nine degrees in the staff.

§ 29. If more than nine degrees are wanted, the spaces above and below the staff are used.

§ 30. If more degrees still are wanted, any number of ADDED LINES and SPACES, either above or below the staff, may be used.

THE STAFF WITH ADDED LINES AND SPACES.

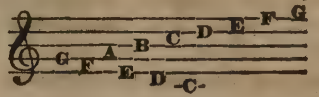


§ 31. The degrees of the staff are named after the first seven letters of the alphabet.

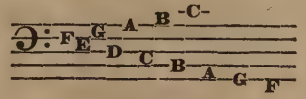
§ 32. The letters are applied to the degrees of the staff as designated by the Clefs, which are placed at the beginning of the staff.

§ 33. There are two Clefs in common use; viz: the TREBLE or G, Clef, and the BASS, or F,

§ 34. When the Treble or G Clef is used it fixes the letter G, on the SECOND LINE, the others following in regular order; thus:—



§ 35. When the Bass or F Clef is used it fixes the letter F on the FOURTH LINE, the others following in regular order; thus:



QUESTIONS.

How is the pitch of sounds represented?—Of how many lines does the staff consist?—How many spaces?—What is each line and space called?—How many degrees are there in the staff?—If more than nine degrees are wanted, what are used?—How are the degrees of the staff named?—How are the letters applied to the degrees of the staff?—How many clefs are there in common use?—What are they?—When the G clef is used, what letter is applied to the second line?—What to the fourth?—&c.—When the F clef is used, what letter is applied to the fourth line?—Third line?—Second?—&c.

CHAPTER IX.

MELODY.

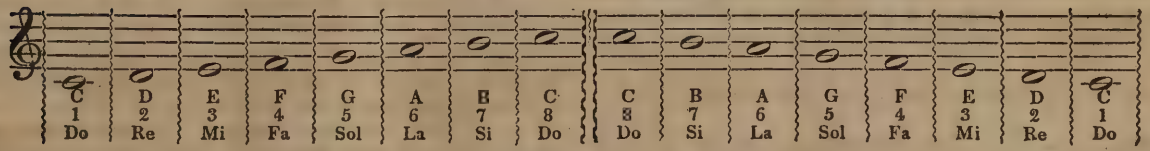
APPLICATION OF THE SCALE TO THE STAFF.

§ 36. In writing the scale on the staff, ONE may be placed on either of its degrees.

§ 37. When ONE is placed on the letter C, the scale is said to be in its NATURAL POSITION.

§ 38. Therefore, if the TREBLE or G, Clef is used, ONE, (or Do) is placed on the added line below, the other sounds following in regular order.

THE SCALE APPLIED TO THE STAFF WITH THE G CLEF.



§ 39. If the Bass or F Clef is used, ONE (or Do) is placed on the second space, the other sounds following in regular order.

THE SCALE APPLIED TO THE STAFF WITH THE F CLEF

QUESTIONS.

In writing the scale upon the staff, where may One or Do be placed?—When is the scale said to be in its natural position?—If the G clef is used where is One placed?—Two?—Three? &c.—What letter is One?—Two? Three? &c.—What syllable is One?—Two?—Three? &c.—If the F clef is used where is One placed?—Two?—Three? &c.

CHAPTER X.

RHYTHM.—OF RESTS.

§ 40. As there are characters to represent sounds, there are also characters to represent silence.

§ 41. Where a measure or a part of a measure is to be passed over in silence, it is represented by characters called RESTS. Each note has its corresponding rest; thus:

Whole Rest, Half Rest, Quarter Rest, Eighth Rest, Sixteenth Rest.

QUESTIONS.

What characters are used to represent sounds?—What characters are used to represent silence?—How many beats long is a whole rest?—Half rest?—Quarter rest?—Eighth rest?—

CHAPTER XI.

RHYTHM.—VARIETIES OF MEASURE.

§ 42. The VARIETIES of measure are obtained by the use of DIFFERENT NOTES in each part of the measure.

§ 43. FIGURES in the form of a fraction placed at the beginning of each tune designate the KIND and VARIETY of measure. The UPPER figure (or numerator) shows the kind of time, the LOWER figure (or denominator) the variety of measure, or the kind of note which is ONE BEAT LONG. Thus if the upper figure is 4 it shows that there are FOUR BEATS in the measure; if the lower figure is 4 it shows that a QUARTER NOTE, or its value, fills ONE PART of the measure, and is ONE BEAT long, a half, two beats long, a whole, four beats long, &c.

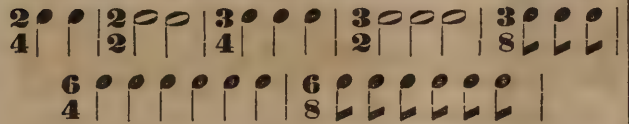
EXAMPLE.

§ 44. If the upper figure should be 4 and the lower figure 2, the upper figure would mean the same as before, and the lower figure would show, that a HALF note fills ONE PART of the measure, and is ONE BEAT LONG, that a whole note is two beats long, &c.

EXAMPLE.

The same may be applied to each kind of time.

EXAMPLES OF DIFFERENT VARIETIES OF MEASURE.



REMARK. As the different varieties of measure are considered unnecessary in church music, only one has been introduced into this work, viz: QUARTERS. Hence there will be no necessity for using the LOWER figure, as in all the exercises and tunes, a QUARTER note or (the value of a quarter) fills one part of the measure and is ONE BEAT LONG.

QUESTIONS.

How are the varieties of measure obtained?—What designates the kind and variety of measure?—What does the upper figure show?—What does the lower figure show?—If the upper figure is 4 what does it show?—If the lower figure is 4 what does it show?— If the lower figure is 2 what does it show?—If the lower figure is 8 what does it show?

CHAPTER XII.

RHYTHM AND MELODY COMBINED.

REMARK. The following exercises are intended to be first READ through by the class, applying the proper syllables and beating the time. After it has acquired the ability to read them in time, they may be SUNG.

QUESTIONS.

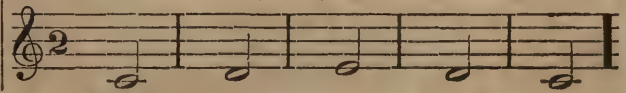
In what kind of time is No. 17 written?—No. 18?—No. 19?—Why?—Where is the first note written in No. 17?—What syllable is applied to it?—In what kind of time is No. 24 written?—Why?—In what kind of time is No 29 written?—Why?

NOTE. Similar questions should be asked respecting ALL the exercises until they are thoroughly understood by ALL the class.

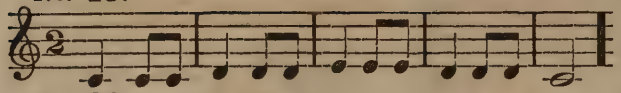
No. 17.

Nos. 17, 18 and 19 may be sung together.

No. 18.

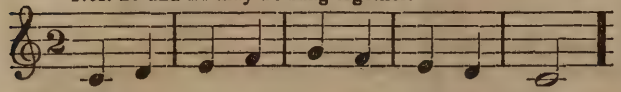


No. **19.**



No. **20.**

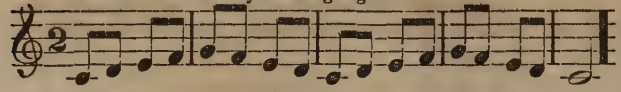
Nos. 20 and 21 may be sung together.



No. **21.**

No. **22.**

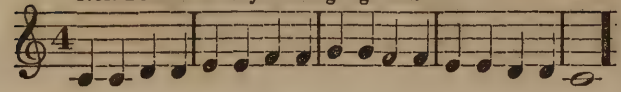
Nos. 22 and 23 may be sung together.



No. **23.**

No. **24.**

Nos. 24 and 25 may be sung together.



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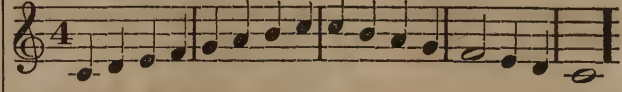

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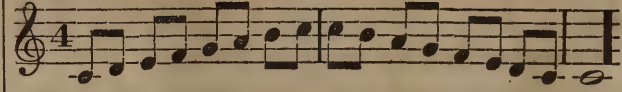

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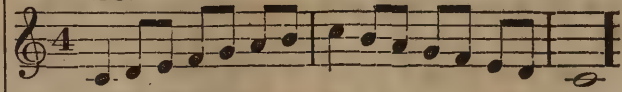
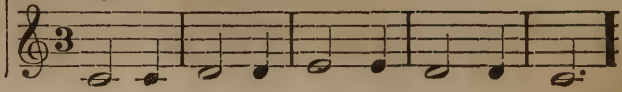


No. **29.**

Nos. 29, 30 and 31 may be sung together.

No. **30.**



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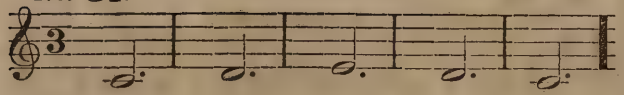

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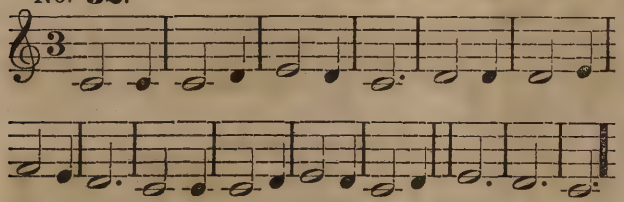
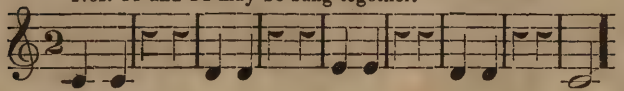


CHAPTER XIII.

REMARK. Exercises with rests, to be read and sung as in Chapter XII, with similar questions.

No. **33.**

Nos. 33 and 34 may be sung together.



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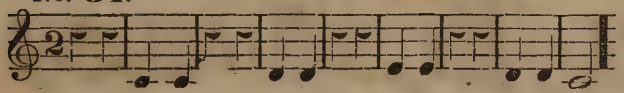
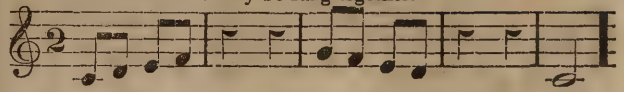


No. **35.**

Nos. 35 and 36 may be sung together.



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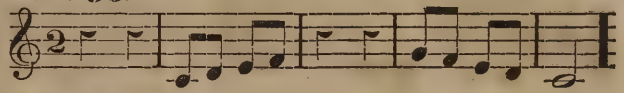

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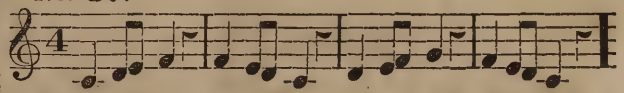

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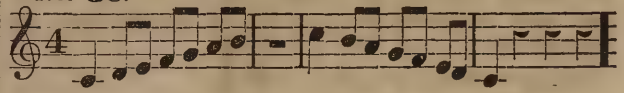

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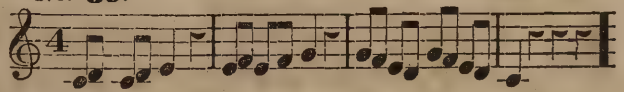

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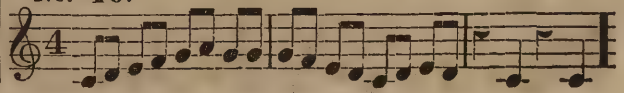
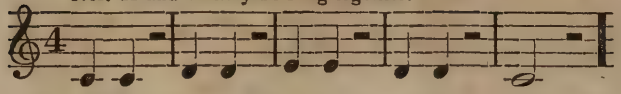


No. **41.**

Nos. 41 and 42 may be sung together.



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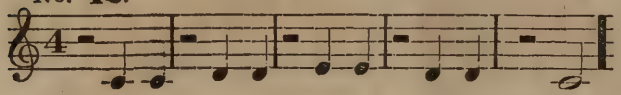


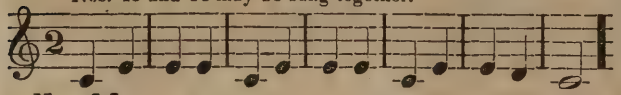
CHAPTER XIV.

§ 45. In the previous Exercises, the sounds have progressed regularly in the order of the scale. When they move otherwise, they are said to SKIP, as from one to three, two to four, five to eight, &c.

Exercises in SKIPS from ONE to THREE.

No. **43.**

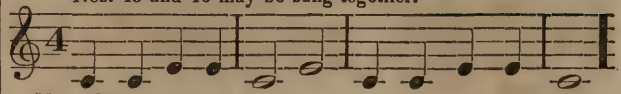
Nos. 43 and 44 may be sung together.



No. **44.**

No. **45.**

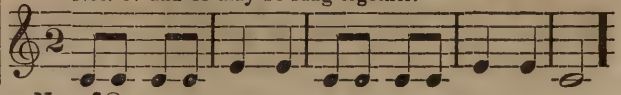
Nos. 45 and 46 may be sung together.



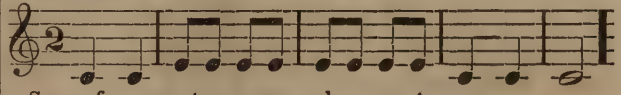
No. **46.**

No. **47.**

Nos. 47 and 48 may be sung together.

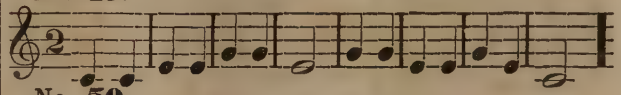


No. **48.**



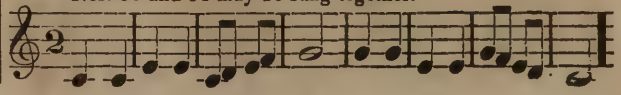
SKIPS from ONE to THREE, and THREE to FIVE.

No. **49.**



No. **50.**

Nos. 50 and 51 may be sung together.



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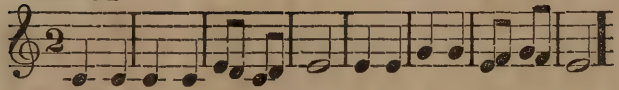
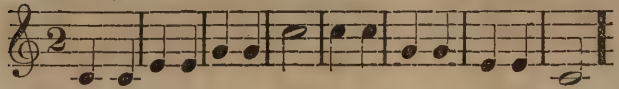


No. 52.

SKIPS from ONE to THREE, THREE and FIVE, FIVE and EIGHT.

No. 53.



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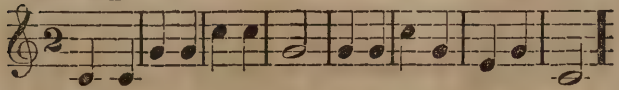

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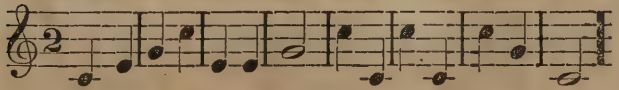

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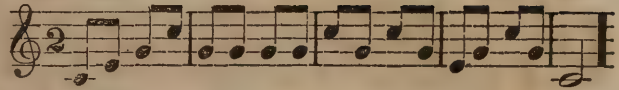

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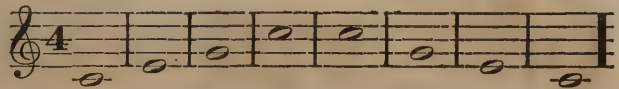


CHAPTER XV.

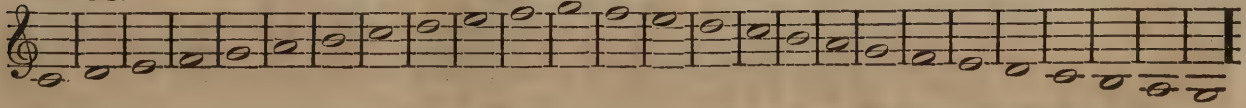
EXTENSION OF THE SCALE.

§ 46. Whenever sounds above Eight are to be sung, we consider Eight as ONE of a SCALE ABOVE and apply the syllables in the same order as before. Also whenever we are to descend below one, this note is considered Eight of the SCALE BELOW and the syllables applied as before.

QUESTIONS.

If sounds above Eight are sung what is Eight to be considered? — If sounds below One are sung, what is One to be considered?

No. 58.



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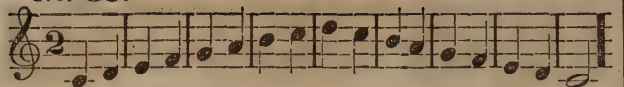


No. **60.**

No. **61.**

No. **62.**

No. **63.**

CHAPTER XVI.

EXERCISES IN TWO PARTS.

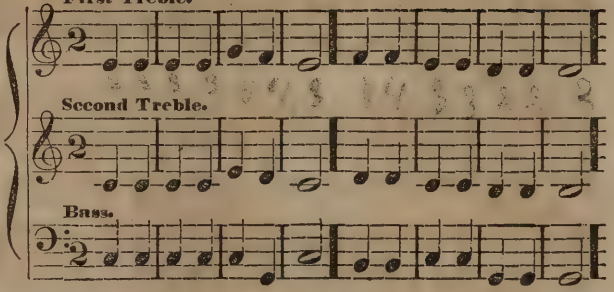
Remark. Each part in the following exercises should be first sung through by the whole class, after which the class may be divided and sing the first and second parts together.

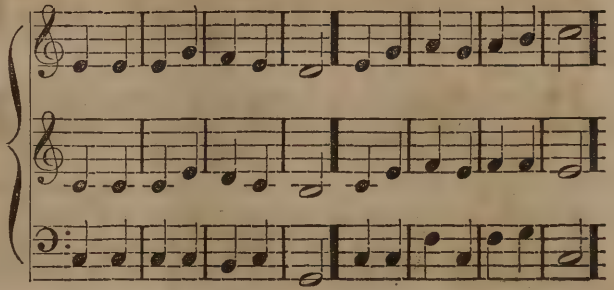
No. **64.**

First Treble.

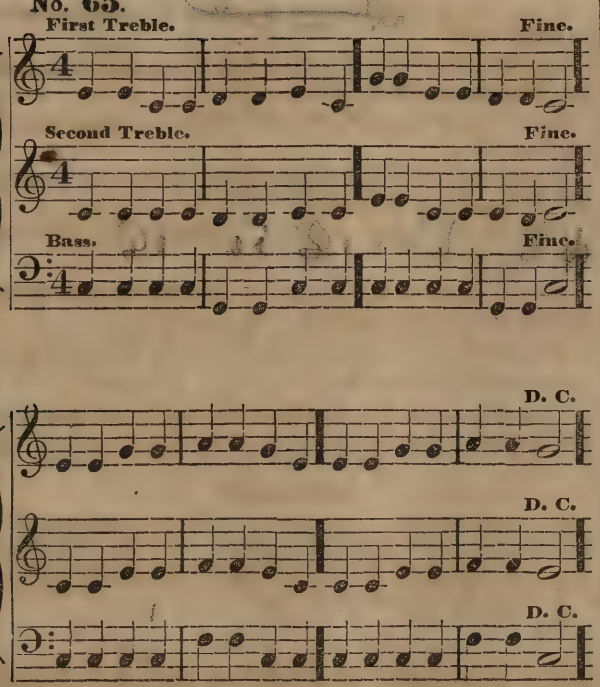
Second Treble.

Bass.





No. 65.



CHAPTER XVII.

EXERCISES IN SKIPS.

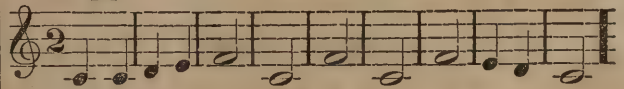
§ 47. ONE, THREE, FIVE and EIGHT are sounds easy to recollect They are used, therefore, as guides to the other sounds.

§ 48. In order to sing FOUR correctly, think of THREE, as FOUR naturally leads to THREE. To sing SIX correctly, think of FIVE, as SIX naturally leads to FIVE. To sing SEVEN correctly, think of EIGHT, as SEVEN naturally leads to EIGHT.

QUESTIONS.

What sounds are considered easy to recollect? — For what are they used?—To sing four correctly, what sound should we think of?—To what sound does four naturally lead?—To sing six correctly, what sound should we think of? — To what sound does six naturally lead? — To sing seven correctly what sound should we think of? — To what sound does seven naturally lead?

No. 66.



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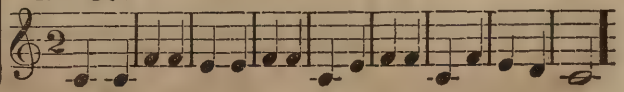
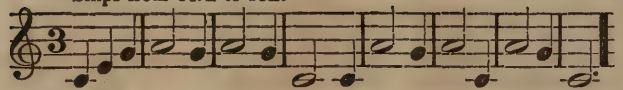


No. **68.**

Skips from ONE to SIX.



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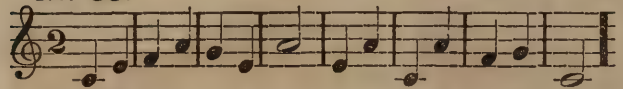
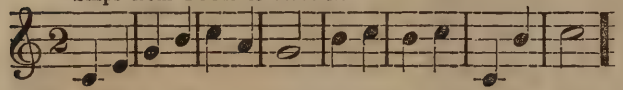


No. **70.**

Skips from FOUR to SEVEN.



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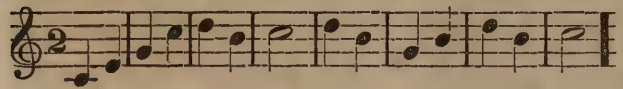


CHAPTER XVIII.

DYNAMICS.

§ 49. The following (Italian) words are used to express the different degrees of POWER in musical sounds.

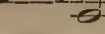
MEZZO, or *m.* signifies that the note, or passage should be sung, neither loud nor soft, but with the COMMON VOICE.

PIANO, or *p.* signifies that the note, or passage should be sung SOFT.

PIANISSIMO, or *pp.* signifies that the note, or passage should be sung VERY SOFT.

FORTE, or *f.* signifies that the note, or passage should be sung LOUD.

FORTISSIMO, or *ff.* signifies that the note, or passage should be sung VERY LOUD.

CRESCENDO, or *cres.*  signifies that the sound should INCREASE to the end.

DIMINUENDO, or *dim.* signifies that the sound should DIMINISH to the end.

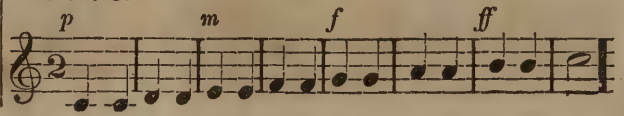
A SWELL is the union of the CRESCENDO, and DIMINUENDO and is marked thus:

SFORZANDO, or *sf* > signifies that the sound should be struck with SUDDEN FORCE and INSTANTLY DIMINISH.

QUESTIONS.

Of what does Dynamics treat?—What does Mezzo signify?—What does Piano signify?—What does Pianissimo signify?—What does Forte signify? What does Fortissimo signify?–What does Crescendo signify?—What does Diminuendo signify?—What is a Swell?—What does Sforzando signify?

No. **72.**



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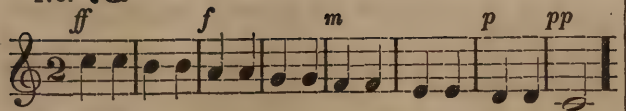

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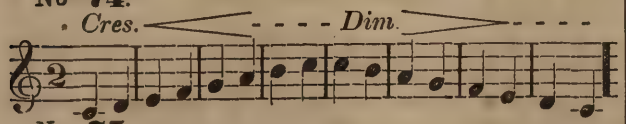
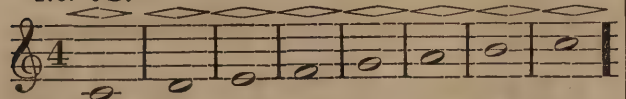


No. 75.



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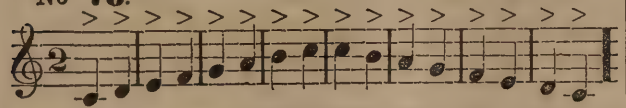


CHAPTER XIX.

DOTTED QUARTER NOTES.

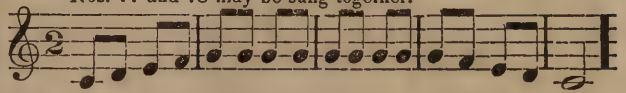
§ 50 A dotted quarter note requires ONE beat and a HALF, or is equal to THREE EIGHTHS.

QUESTIONS.

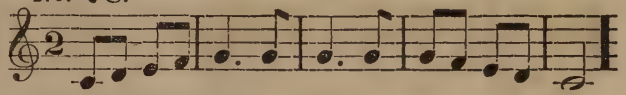
How many beats are required to a dotted quarter?—A dotted quarter is equal to how many eighths?

No. 77.

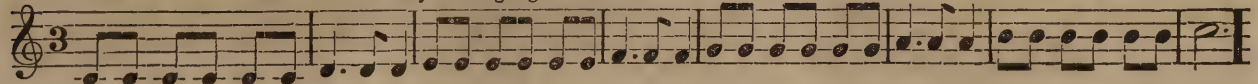
Nos. 77 and 78 may be sung together.



No. 78.



No. 79. Nos. 79 and 80 may be sung together.



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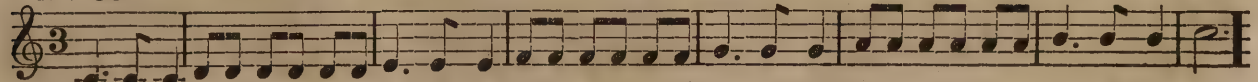


No. 81. Nos. 81 and 82 may be sung together.

No. 82.

CHAPTER XX.

DOTTED EIGHTH NOTES.

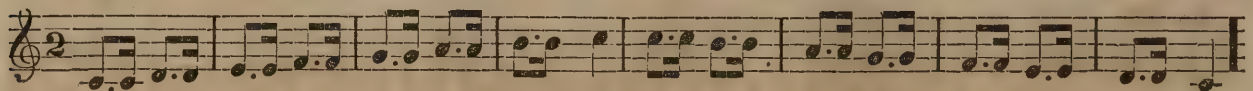
§ 51. A dotted eighth note requires THREE QUARTERS of a beat, or is equal to THREE SIXTEENTHS. A dotted eighth and one sixteenth are equal to ONE beat.

§ 52. A tune may commence on EITHER part of the measure.

QUESTIONS.

How many beats are required to a dotted eighth note?—A dotted eighth is equal to how many sixteenths?— A dotted eighth and one sixteenth are equal to how many beats?— Upon which part of the measure may a tune commence?—Upon which part of the measure does Ex. No.87?—No. 89?—No. 91?

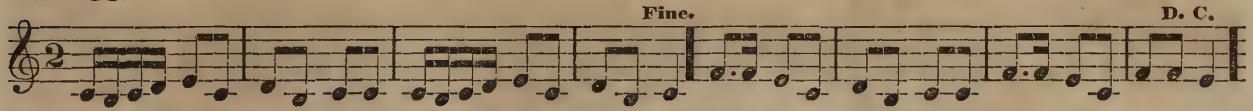
No. 83.



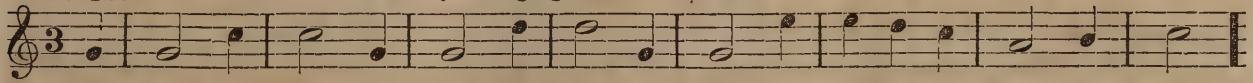
No. 84.

No. 85. Nos. 85 and 86 may be sung together.

No. 86.



No. 87. Nos. 87 and 88 may be sung together.



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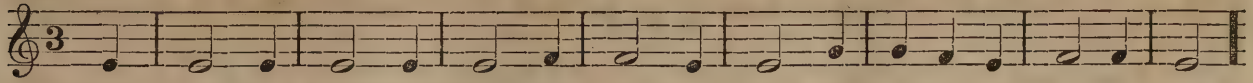


No. 89. Nos. 89 and 90 may be sung together.

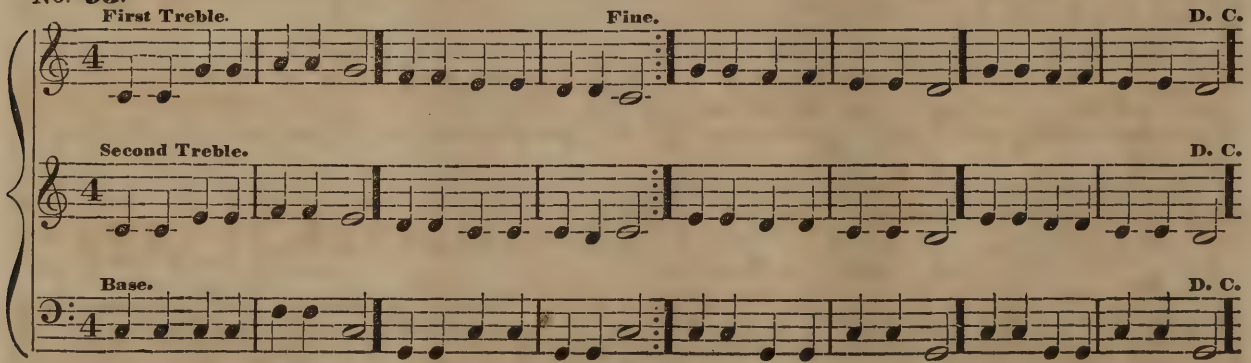
No. 90.

No. **91**.

Nos. 91 and 92 may sing together.

No. **92**.

No. **93**.



CHAPTER XXI.

CHROMATIC SCALE.

§ 53. The scale we have already learned is called the DIATONIC or NATURAL scale. It consists of EIGHT sounds with FIVE intervals of a WHOLE step and TWO intervals of a HALF step.

§ 54. Wherever there is an interval of a WHOLE step it may be divided by an INTERMEDIATE sound which is represented by a character called a SHARP, thus ♯ or a FLAT, thus ♭.

§ 55. In the DIATONIC scale, then, as there are FIVE intervals of WHOLE steps, there can be FIVE intermediate sounds introduced, which would make a scale of THIRTEEN sounds with TWELVE intervals of a half step each.

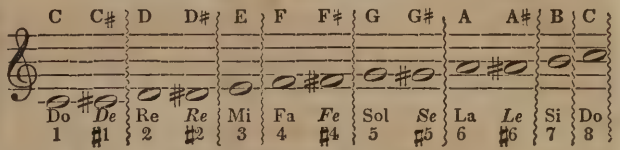
§ 56. A scale consisting of THIRTEEN sounds with TWELVE intervals of a HALF step each is called the CHROMATIC SCALE.

§ 57. A SHARP ♯ placed before a note RAISES its pitch a HALF step. A FLAT ♭ placed before a note LOWERS its pitch a HALF step.

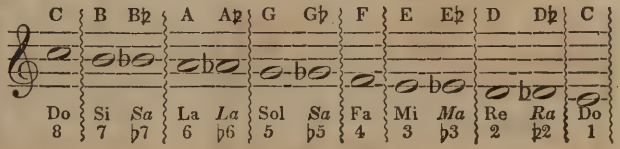
§ 58. When intermediate sounds are represented by SHARPS, the TERMINATION of the syllable is changed to E, long; thus, if the intermediate sound is written on the degree of ONE, the syllable would be *De*, if written on the degree of TWO, *Re*, &c.

§ 59. When intermediate sounds are represented by FLATS, the TERMINATION of the syllable is changed to *a*, long; thus, if the intermediate sound is written on the degree of SEVEN, the syllable would be *Sa*, if written on the degree of SIX, *La*, &c.

CHROMATIC SCALE ASCENDING.



CHROMATIC SCALE DESCENDING.



QUESTIONS.

What is the scale that we have already learned called?—Of how many sounds does it consist?—How may an interval of a whole step be divided? How is an intermediate sound represented? — How many intervals of whole steps are there in the Diatonic scale? — How many intermediate sounds can be introduced?—What is a scale consisting of thirteen sounds with twelve intervals of a half step each, called?—How does a sharp placed before a note affect it?— How does a flat placed before a note affect it?— When intermediate sounds are represented by sharps how is the termination of the syllables changed?— If the intermediate sound is written on

the degree of One, what is the syllable? — Two? — Four?—Five? &c.— When intermediate sounds are represented by flats, how is the termination of the syllables changed?—If the intermediate sound is written on the degree of Seven, what is the syllable?—Six?—Five? &c.

CHAPTER XXII.

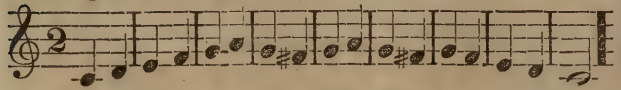
§ 60. A SHARP or FLAT placed before a note, affects ALL the notes in the measure on the degree on which it is placed, unless otherwise expressed.

§ 61 When a note has been altered by a Sharp or Flat, and is to be restored to its original pitch, a character is used called a NATURAL, thus: ♮

QUESTIONS.

What effect does a sharp, or flat have when placed before a note?—When a sound has been altered by a sharp or flat, what character is used to restore it to its original pitch?

No. **94.**



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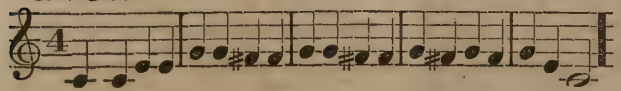

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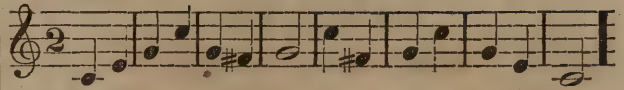

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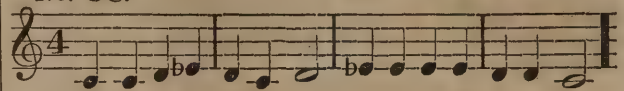

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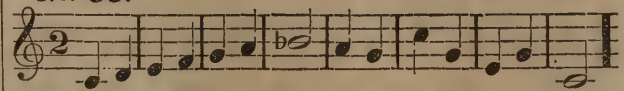

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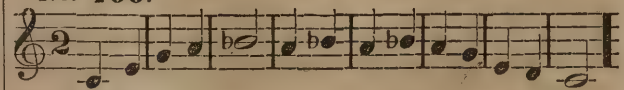

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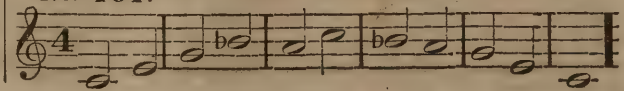


CHAPTER XXIII.

TRANSPOSITION OF THE SCALE.

§ 62. Thus far, in applying the scale to the staff, ONE, or *Do* has been placed on C, or the ADDED LINE BELOW; it may, however, be placed on EITHER of the letters, or degrees.

§ 63 When ONE, or Do, is placed on C, the scale is said to be in the KEY of C; when ONE, or Do, is placed on D, in the key of D, and when placed on E, in the key of E, &c.

§ 64. The key of any tune is designated by a certain number of SHARPS or FLATS placed at the beginning, and is called the the SIGNATURE, or sign of the key.

§ 65 If there are no Sharps or Flats at the beginning of a tune (as in all the exercises thus far,) the signature is called NATURAL, and shows that ONE or Do is placed on the ADDED LINE BELOW, and is in the key of C, or the NATURAL key.

QUESTIONS.

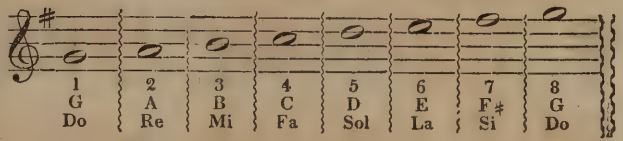
In applying the scale to the staff where has One been placed?—Where may it be placed?—If One is placed upon C, what is the key?—If placed upon D what is the key?—E?—F?—G? &c.—How is the key of any tune designated?—When there are no sharps or flats at the beginning, what is the signature called?—If the signature is natural, where is one placed?—If the signature is natural, what is the key?—In what key have the exercises been written thus far?—Why?

CHAPTER XXIV.

KEY OF G.

§ 66. If the signature is ONE SHARP, thus: it shows that ONE, or Do, is placed on the SECOND LINE, & that the key is G. If Do is on the second line, Re will be on the second space, Mi on the third line, &c. thus:

SCALE IN THE KEY OF G, TREBLE CLEF.



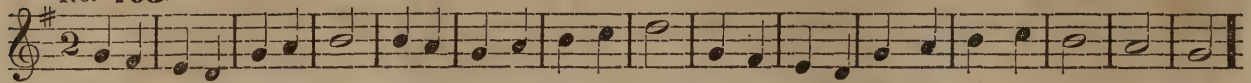
SCALE IN THE KEY OF G, BASS CLEF.

QUESTIONS.

If the signature is one sharp, what does it show?—What is the key?—What letter is sharped?—What is the signature to the key of G?

No. **102.**

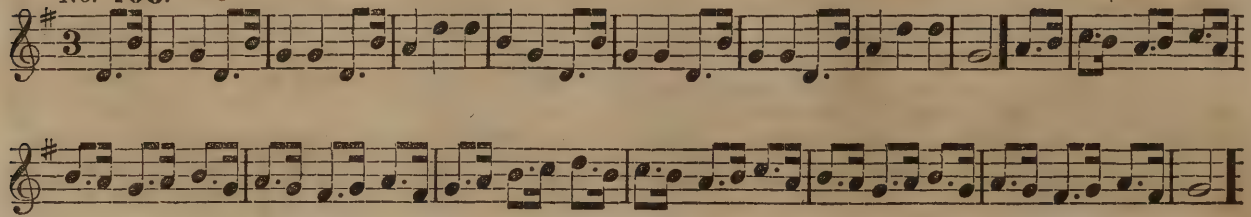
No. **103.**



No. **104.**

No. **105.**

No. **106.**



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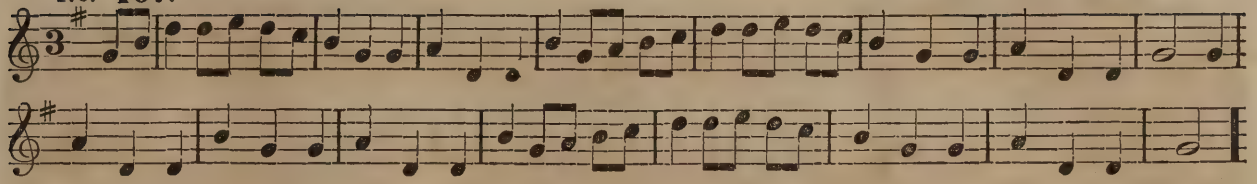

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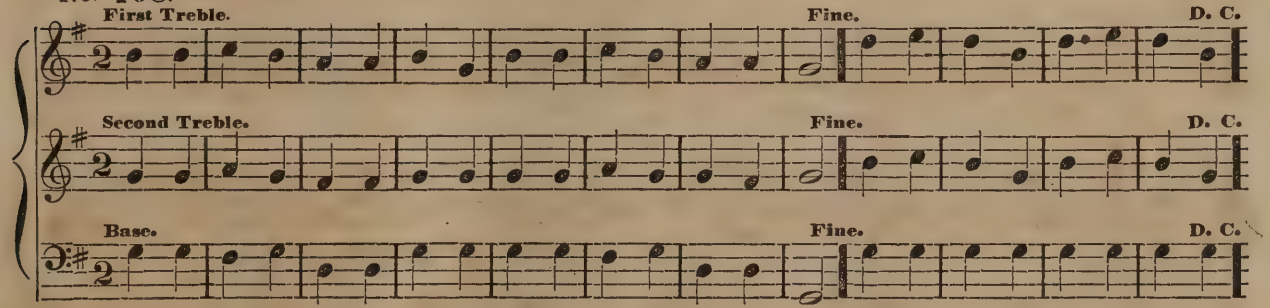


CHAPTER XXV.

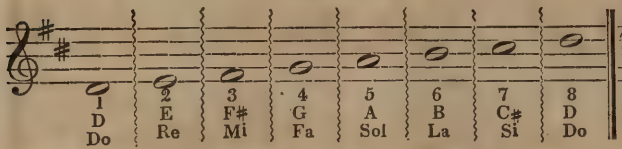
KEY OF D.

§ 67. If the signature is TWO SHARPS, thus: it shows that ONE, or Do is placed on the SPACE BELOW, and that the key is D. [5]

QUESTIONS.

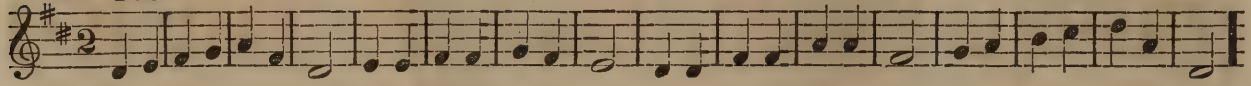
If the signature is two sharps, where is one placed?—What is the key?—What letters are sharped?—What is the signature to the key of D?

SCALE OF D, TREBLE CLEF.



SCALE OF D, BASS CLEF.

No. **109.**



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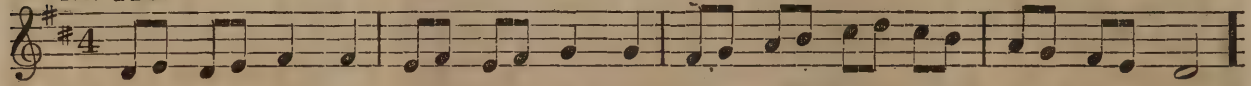

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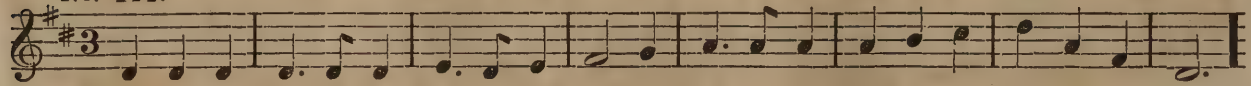

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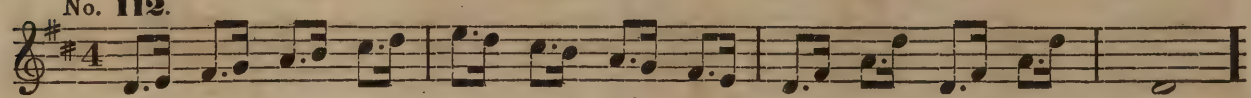

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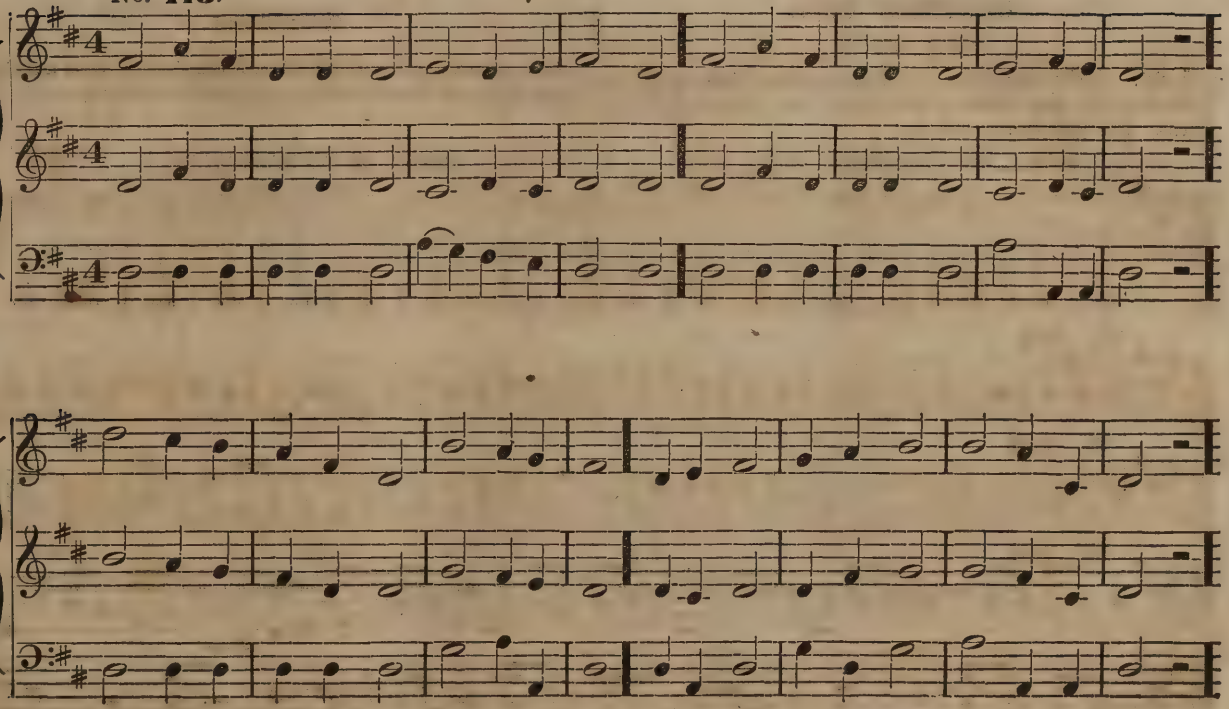
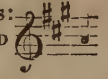


CHAPTER XXVI.

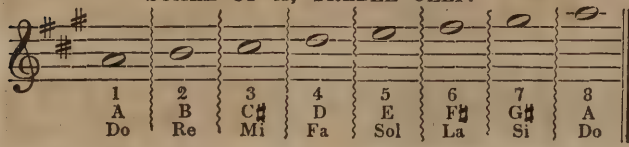
KEY OF A.

§ 68. If the signature is THREE SHARPS, thus:  it shows that ONE or Do is placed on the SECOND SPACE, and that the key is A.

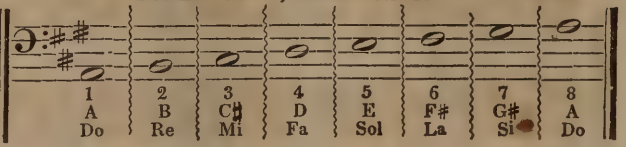
QUESTIONS

If the signature is three sharps, where is one placed?—What is the key? What letters are sharped?—What is the signature to the key of A?

SCALE OF A, TREBLE CLEF.



SCALE OF A, BASS CLEF.



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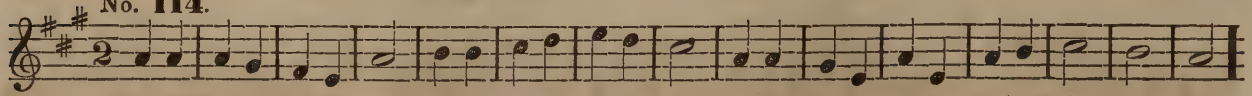

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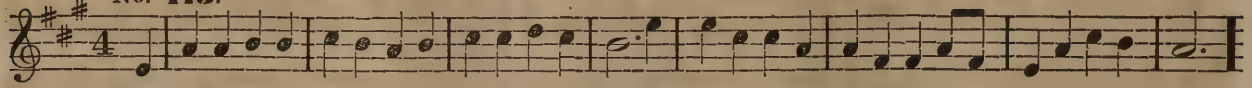

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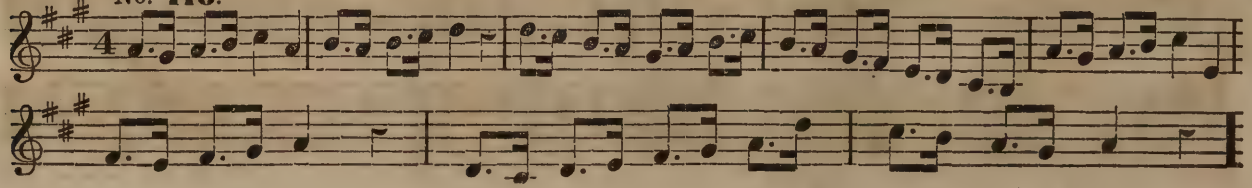

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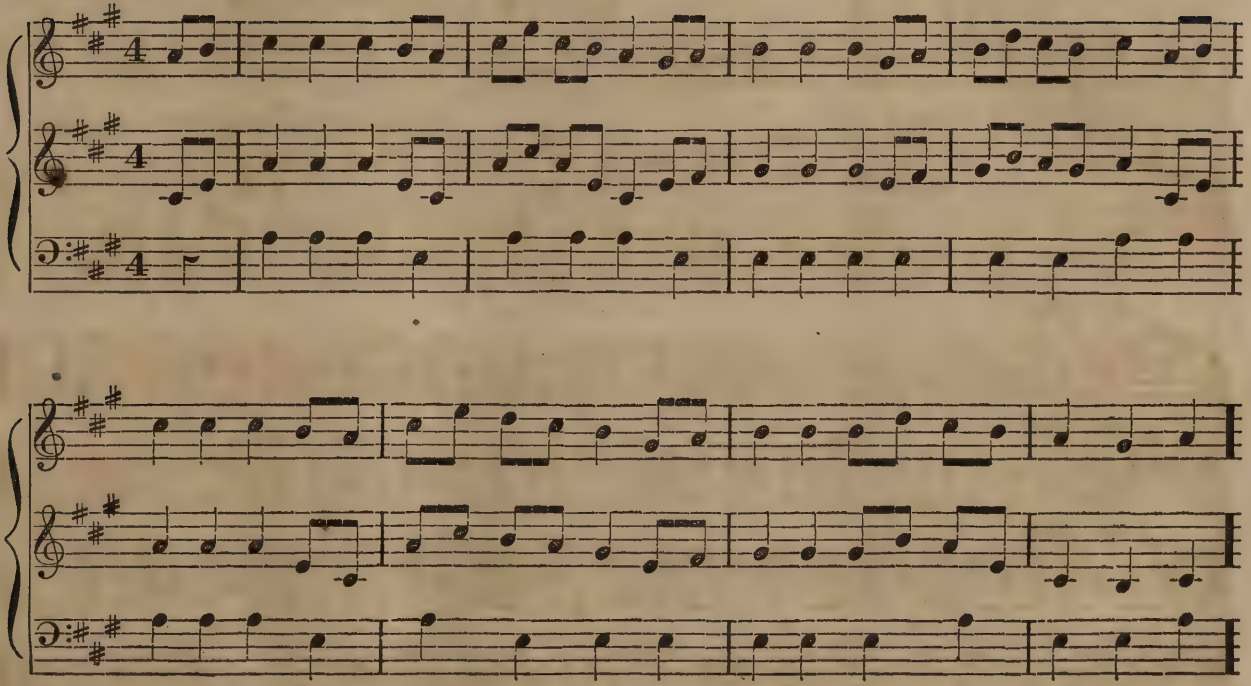


CHAPTER XXVII.

KEY OF E.

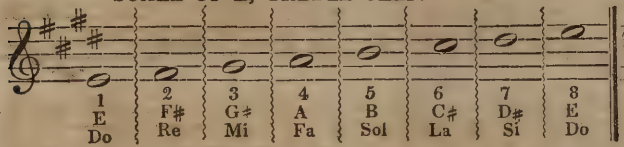
§ 69. If the signature is FOUR SHARPS, thus: it shows that ONE or Do, is placed on the FIRST LINE, and that the key is E.

REMARK. As we are seldom required to sing in the key of five, six and seven sharps, it is considered unnecessary to introduce exercises in those keys.

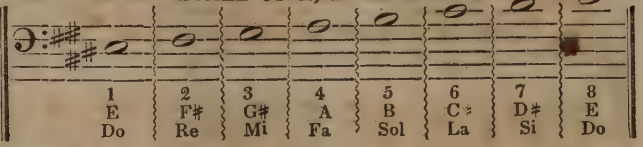
QUESTIONS.

If the signature is four sharps, where is one placed?—What is the key?—What letters are sharped?—What is the signature to the key of E?

SCALE OF E, TREBLE CLEF.

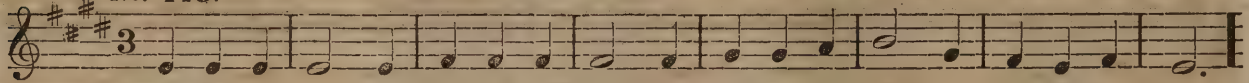


SCALE OF E, BASS CLEF.



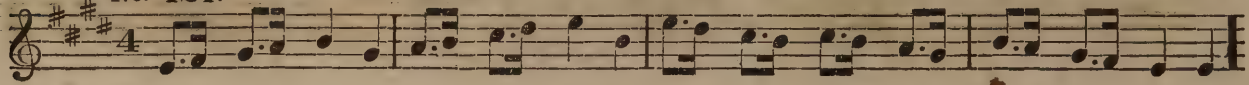
No. **118**.

No. **119**.



No. **120**.

No. **121**.



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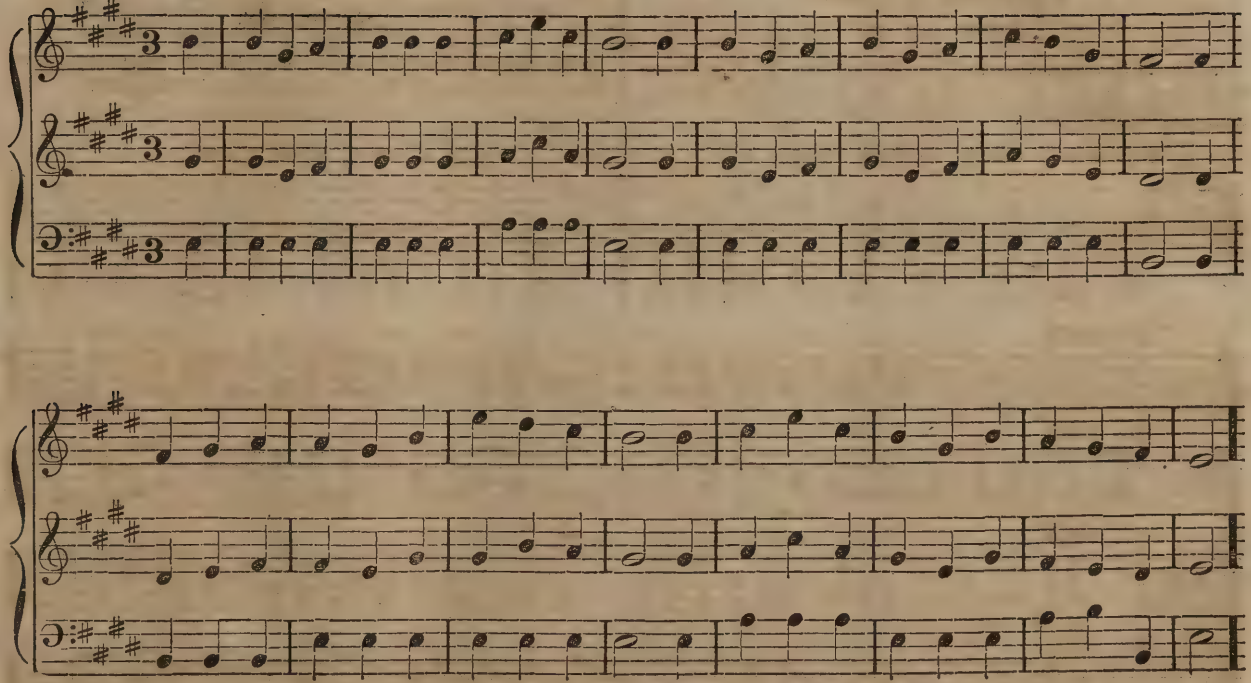


CHAPTER XXVIII.

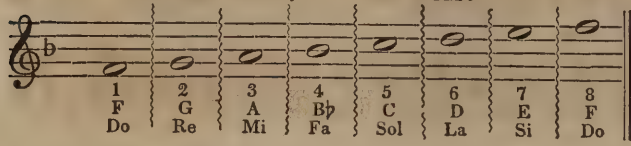
KEY OF F.

§ 70. If the signature is ONE FLAT, thus: it shows that ONE, or Do is placed on the FIRST SPACE, and that the key is F.

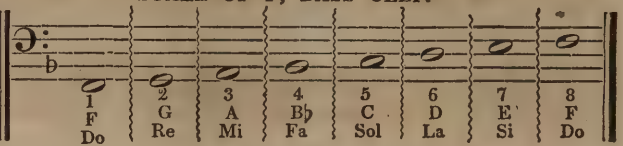
QUESTIONS.

If the signature is one flat, where is one placed?—What is the key? What letter is flatted?—What is the signature to the key of F?

SCALE OF F, TREBLE CLEF.



SCALE OF F, BASS CLEF.



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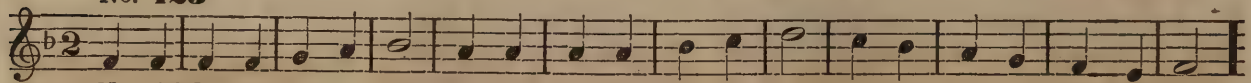

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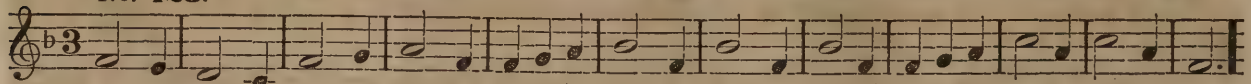
No. **125.**



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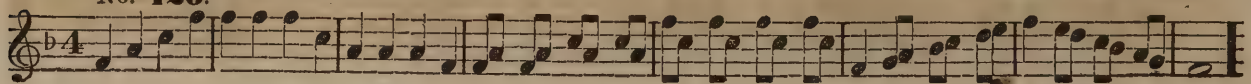

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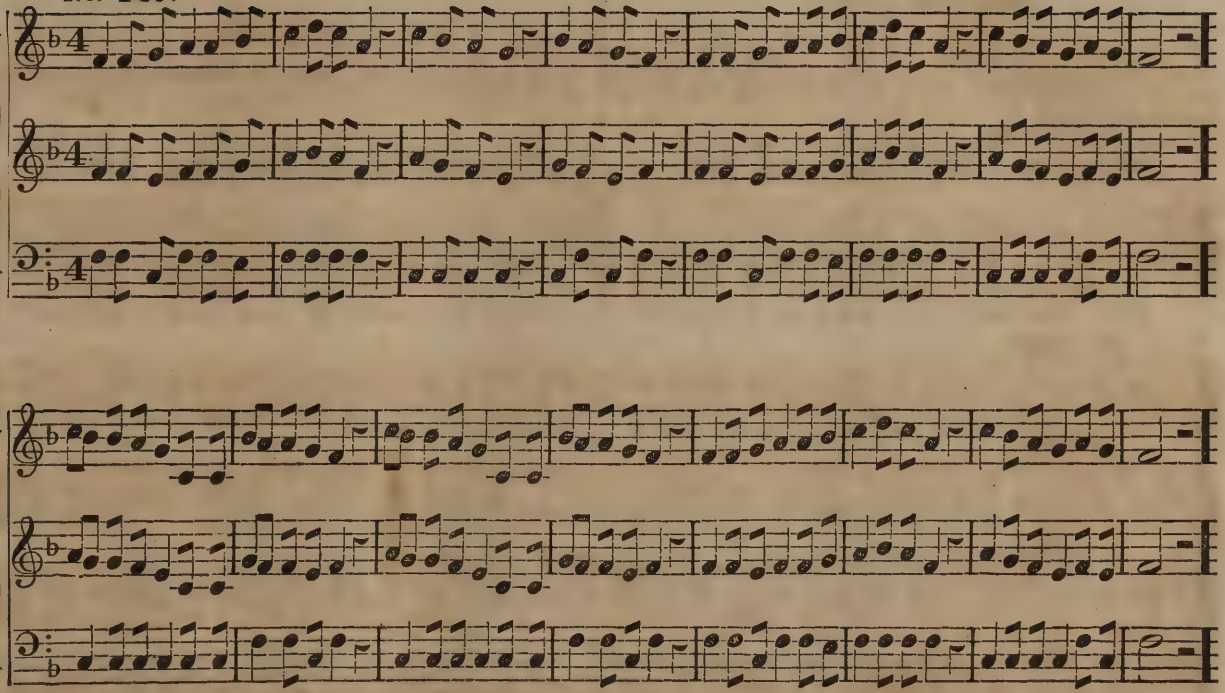


CHAPTER XXIX.

KEY OF B♭.

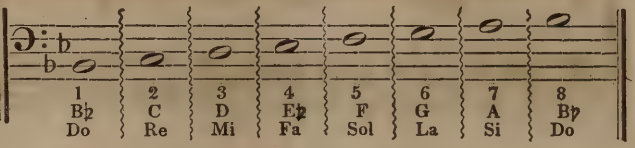
§ 71. If the signature is Two Flats, thus: it shows that ONE, or Do, is placed on the THIRD line, and that the key is B♭.

QUESTIONS.

If the signature is two flats, where is one placed?—What is the key What letters are flatted?—What is the signature to the key of B♭.

SCALE IN THE KEY OF B♭, TREBLE CLEF.

SCALE IN THE KEY OF B♭, BASS CLEF.



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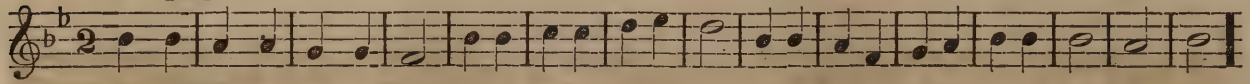

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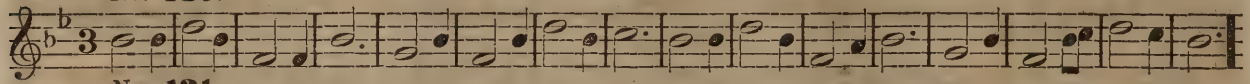
No. **130**.



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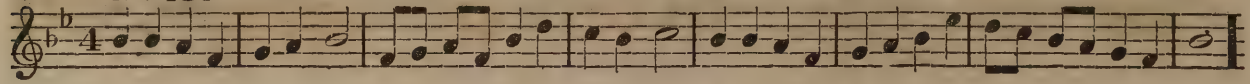

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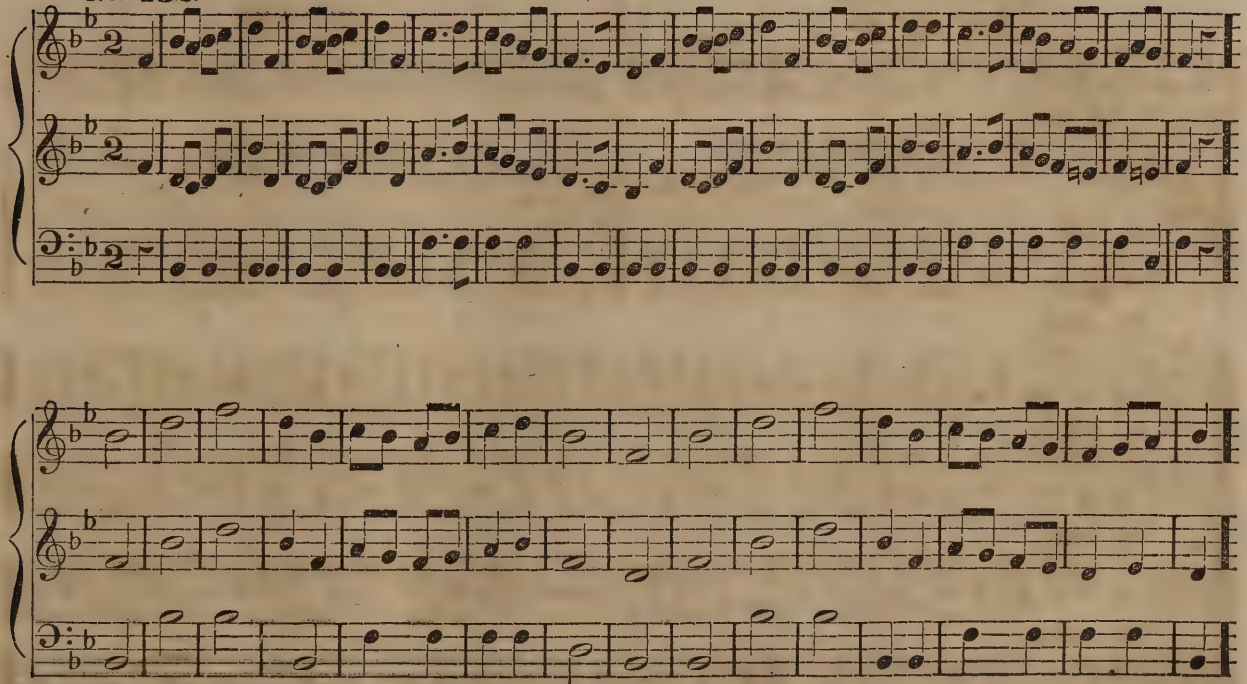


CHAPTER XXX.

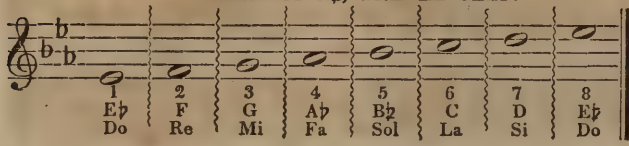
KEY OF E♭.

§ 72. If the signature is THREE FLATS, thus : it shows that ONE, or Do, is placed on the FIRST LINE, and that the key is E♭.

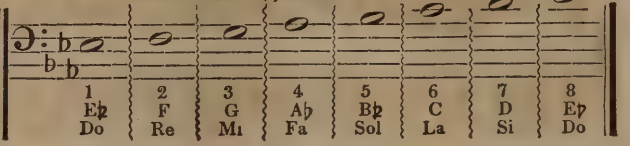
QUESTIONS.

If the signature is three flats, where is one placed?—What is the key?—What letters are flatted?—What is the signature to the key of E♭.

SCALE OF E♭, TREBLE CLEF.



SCALE OF E♭, BASS CLEF.



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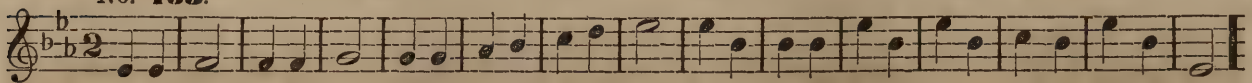

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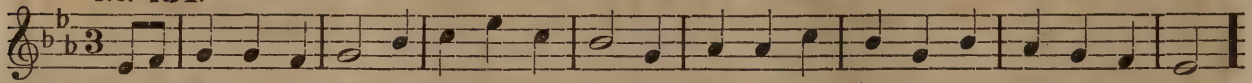

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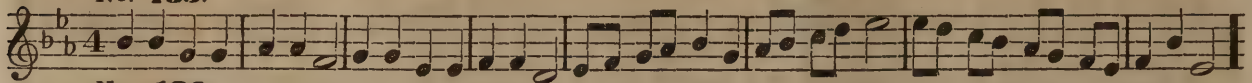

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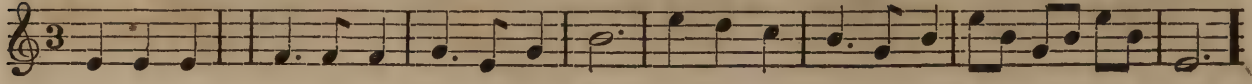

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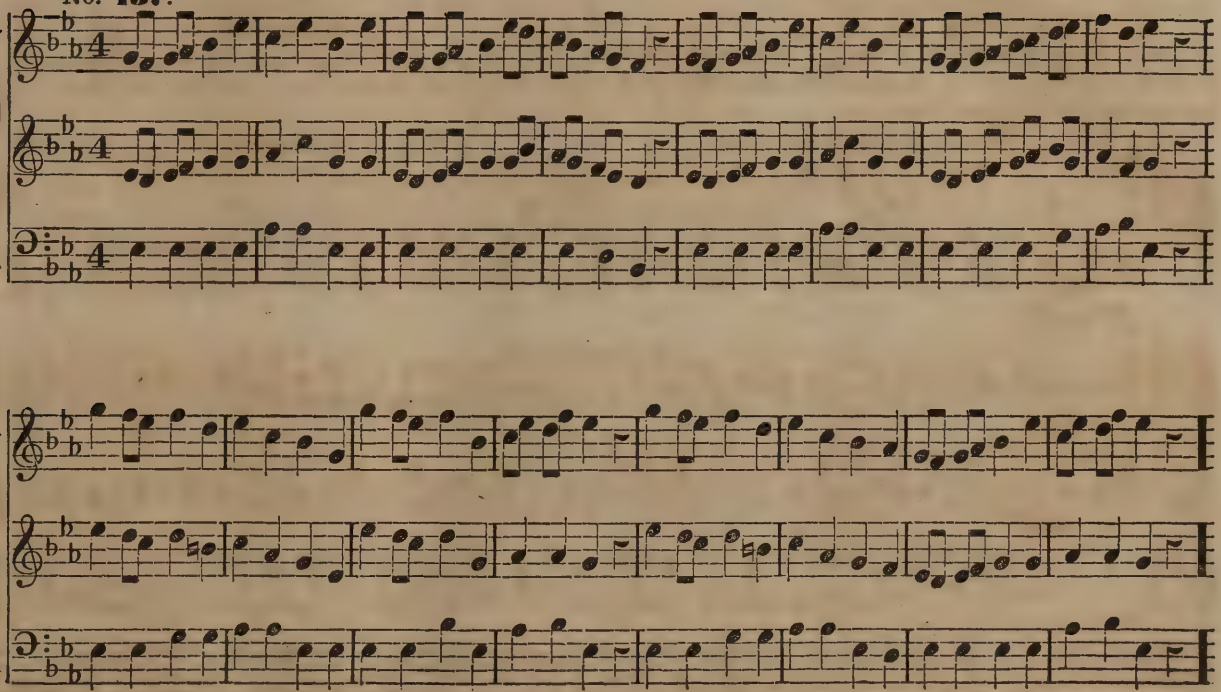
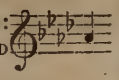


CHAPTER XXXI.

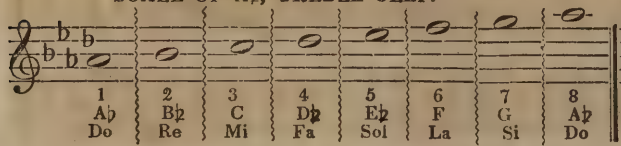
KEY OF A♭.

§ 73. If the signature is FOUR FLATS, thus:  it shows that ONE, or DO, is placed on the SECOND SPACE, and that the key is A♭.

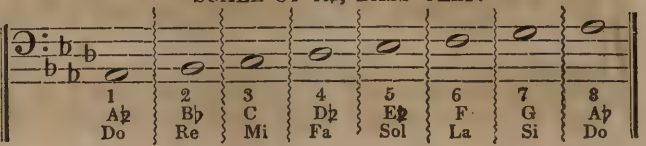
QUESTIONS.

If the signature is Four Flats, where is one placed?—What is the key?—What is the signature to the key of A♭?—What letters are flatted?

SCALE OF A♭, TREBLE CLEF.



SCALE OF A♭, BASS CLEF.



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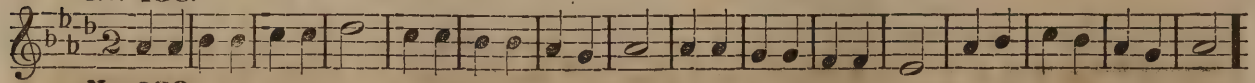

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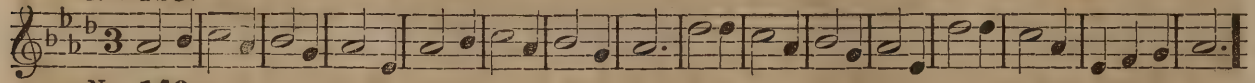

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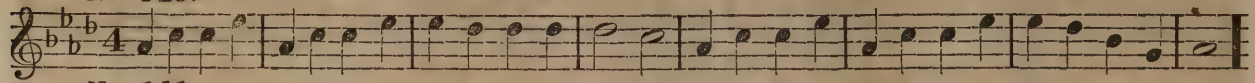

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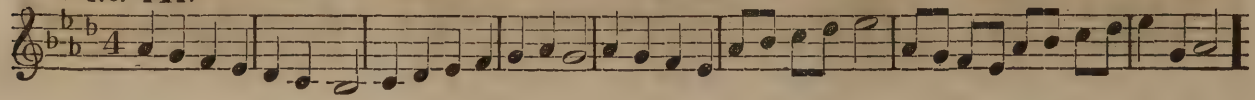

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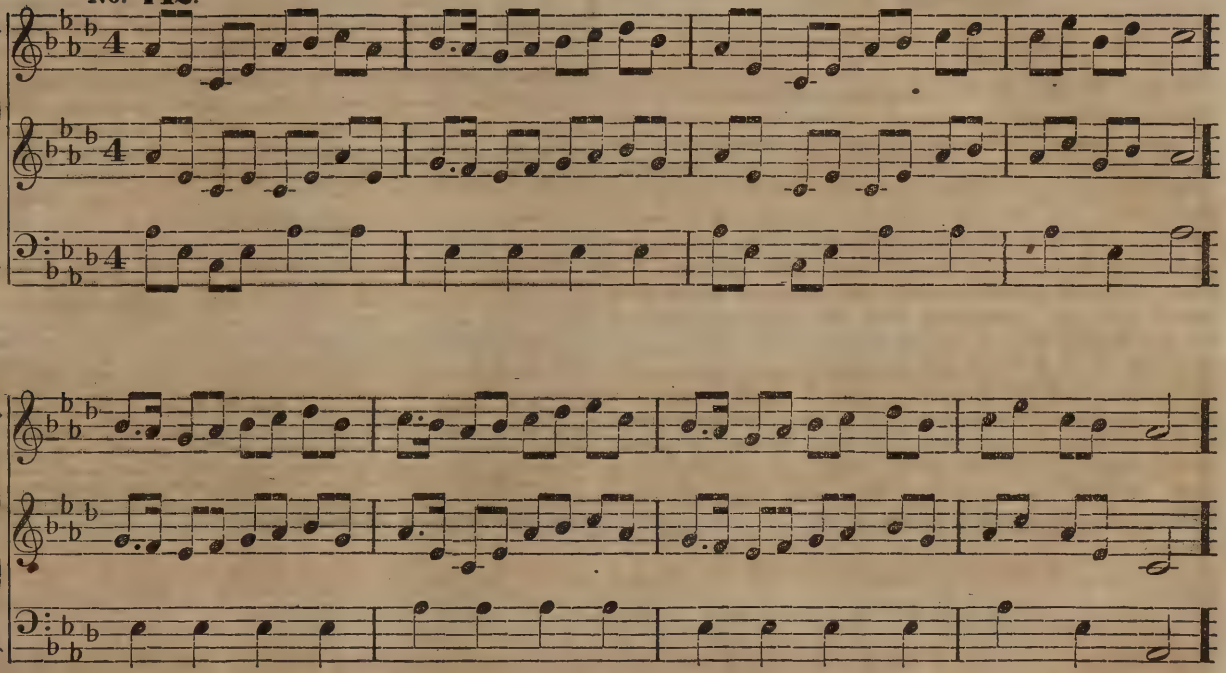


CHAPTER XXXII.

TRANSPOSITION OF THE SCALE.

§ 74. In each of the foregoing transpositions of the scale an additional SHARP or FLAT has been introduced. The sharps and flats are used to regulate the ORDER of the INTERVALS. When ONE, or Do, is placed upon C, the intervals between the LETTERS correspond with those of the SYLLABLES, i, e, the HALF STEPS occur between E and F and B and C, or in other words, between THREE and FOUR and SEVEN and EIGHT ; the other intervals are steps. If ONE, or Do, is placed upon G, the interval between E and F, will not correspond with the intervals between six and seven, as it should be a STEP, while the interval between E and F is only a HALF STEP, hence it is necessary to introduce a SHARP upon F which raises it a half step, and the scale is said to be TRANSPOSED a FIFTH ABOVE, OR A FOURTH BELOW, i, e, ONE, or Do is placed upon a letter which is a FIFTH ABOVE, or a FOURTH BELOW. Hence we have the rule, — A SHARP FOURTH TRANSPOSES THE SCALE A FIFTH.

§ 75. If ONE, or Do, is placed upon F, the interval between A and B will not correspond with the interval between THREE and FOUR, as it should be a HALF STEP, while the interval between A and B, is a STEP, hence it is necessary to introduce a FLAT upon B, which lowers a HALF STEP, and the scale is said to be TRANSPOSED a FOURTH ABOVE, OR a FIFTH BELOW. Hence the rule, A FLAT SEVENTH TRANSPOSES THE SCALE A FOURTH.

QUESTIONS.

What characters have been introduced in each of the foregoing transpositions of the scale?—For what are they used?— Where is one placed when the intervals between the letters and syllables correspond?—If one is placed upon G, what interval is wrong?—Why?—What character is introduced to regulate it?—What effect does the sharp fourth have upon the scale?—If the scale is transposed a fifth from C, upon what letter will one be placed?—If transposed a fifth from G, upon what letter will one be placed?—If transposed a fifth from D?—A?— E? &c. — What is the rule for transposing the scale a fifth?—If one is placed upon F, what interval is wrong?—Why?—What character is introduced to regulate it?—Before what letter is the flat introduced?—What numeral is B?—What effect does a flat seventh have upon the scale?—What is the rule for transposing the scale a fourth?—If the scale is transposed a fourth from C upon what letter will one be placed?—If transposed a fourth from F, upon what letter will one be placed?—B♭? &c.

CHAPTER XXXIV.

TRIPLETS.

§ 75. When THREE notes of equal length are sung to one part of the measure, or one beat, they are called TRIPLETS.

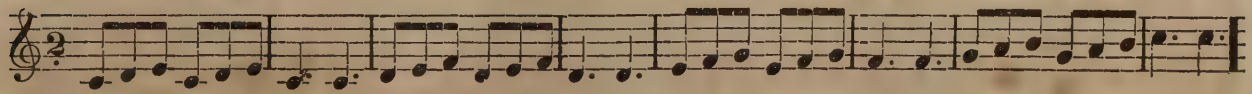
§ 76. In this work many of the tunes are written with a TRIPLET, (or its value) on each part of the measure: such tunes are designated by a DOT placed under the figure which designates the kind of time, thus: $\frac{2}{\cdot}$ and shows that a DOTTED QUARTER IS ONE BEAT LONG, consequently a quarter and an eighth, or three eighths, (a triplet) are equal to one beat.

REMARK. Such kind of Time is sometimes designated by the figures $\frac{6}{8}$, and is called sextuple time.

QUESTIONS.

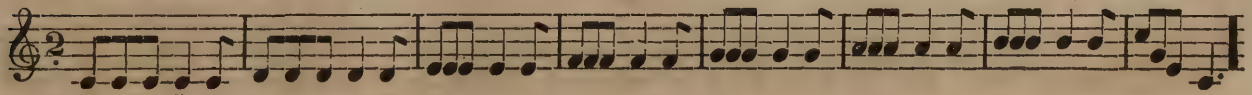
When three notes of equal length are sung to one beat, what are they called?—How are many of the tunes written in this work?—How are such tunes designated?—What note is one beat long?—How many notes form a triplet?—How many beats long is a triplet?

No. **151.**



No. **152.**

No. **153.**



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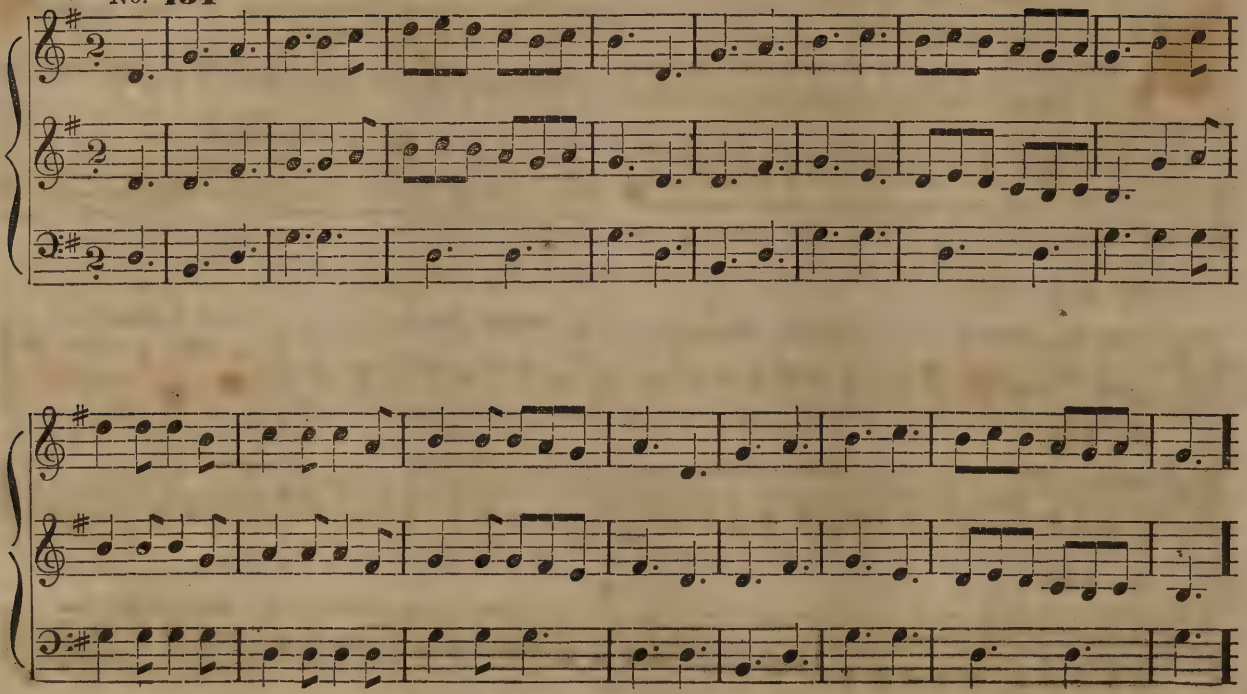
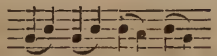


CHAPTER XXXV.

TIED AND STACCATO NOTES.

§ 77. When a sound is to be continued from one note to another on the same degree of the staff a character called a TIE is placed over or under them, thus: the same character, also, indicates how many notes are sung to one syllable; it is then called a SLUR. 

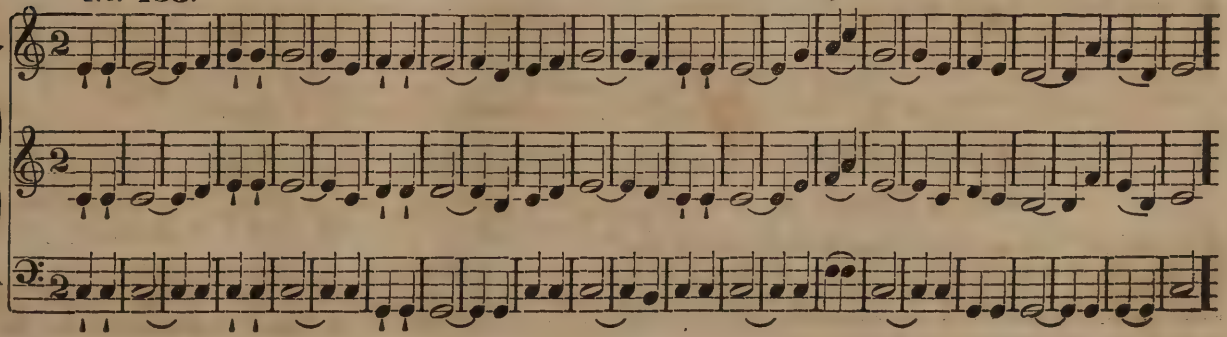
§ 78. When notes are to be sung very DISTINCTLY, they are marked STACCATO or thus:

QUESTIONS.

When a sound is to be continued from one note to another on the same degree of the staff, how is it indicated?—What else does the same character indicate?—What is it then called?—When notes are to be sung very distinctly, how are they marked?

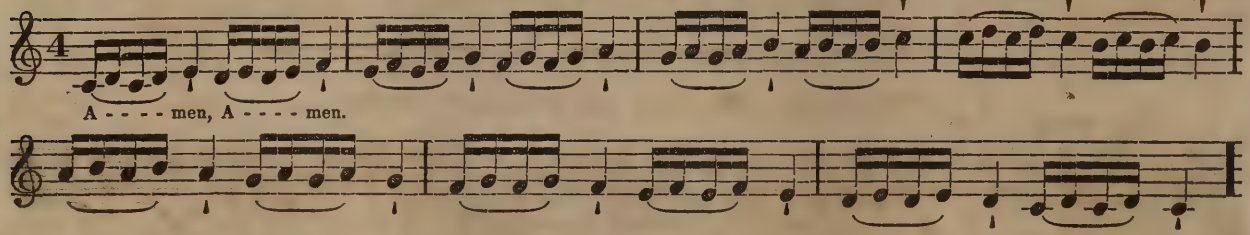
EXERCISES WITH TIED AND STACCATO NOTES.

No. **155.**



No. **156.**

No. **157.**



CHAPTER XXXVI.

MINOR SCALE.

§ 79. The exercises thus far have been written from the MAJOR SCALE. There is another scale consisting of eight sounds which differs from the major, in regard to the ORDER of INTERVALS, or situation of the STEPS and HALF STEPS, and is called the MINOR SCALE.

§ 80. In the minor scale, the HALF STEPS, in ascending occur between TWO and THREE and SEVEN and EIGHT; and in descending between SIX and FIVE and THREE and TWO.

§ 81. The minor scale is based upon the SIXTH of the major, and consequently begins with the syllable LA. Any tune, therefore, beginning with the syllable LA, may be called a MINOR tune.

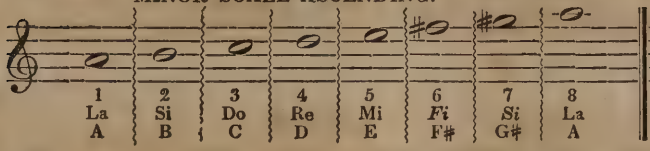
§ 82. The syllables are applied in the same way in a minor, as in a major tune, corresponding with the signatures as we have already learned.

§ 83. When a major and minor key have the same signature, they are said to be RELATED: thus, if the signature is NATURAL it may be either in the key of C, or its RELATIVE MINOR, A; as A is a SIXTH from C; if the signature is one sharp, it shows that it is the key of G, or its RELATIVE MINOR, E, as E is a sixth from G; if the signature is two sharps, the key of D, or its relative minor, B, &c.

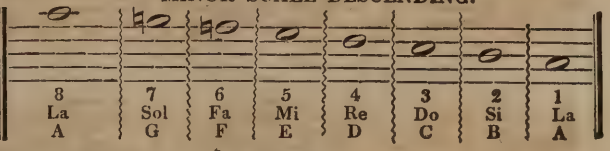
QUESTIONS.

From what scale has the exercises been written thus far? — What is the scale called that is explained in this chapter? — How does it differ from the major? — Between which intervals do the half steps occur in ascending? — Descending? — Upon which sound in the major is the minor scale based? — Upon what syllable does the minor scale begin? — How can a minor tune be distinguished from a major? — How are the syllables applied to a minor tune? — When is the major and minor key said to be related? — What is the relative minor to C? — D? — E? — F? — G? — A? — B?

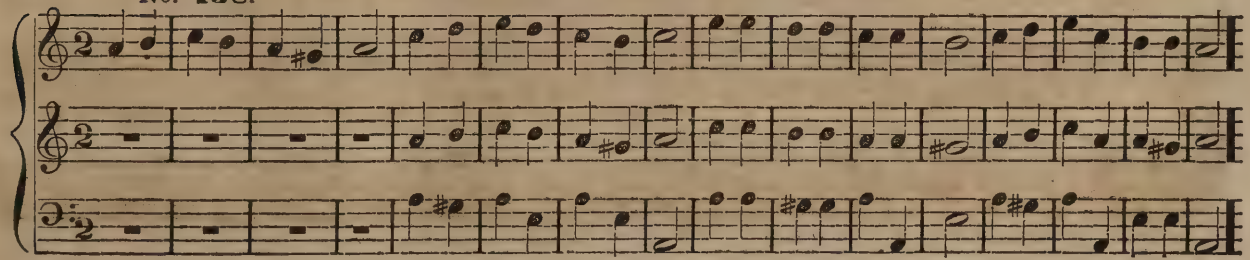
MINOR SCALE ASCENDING.



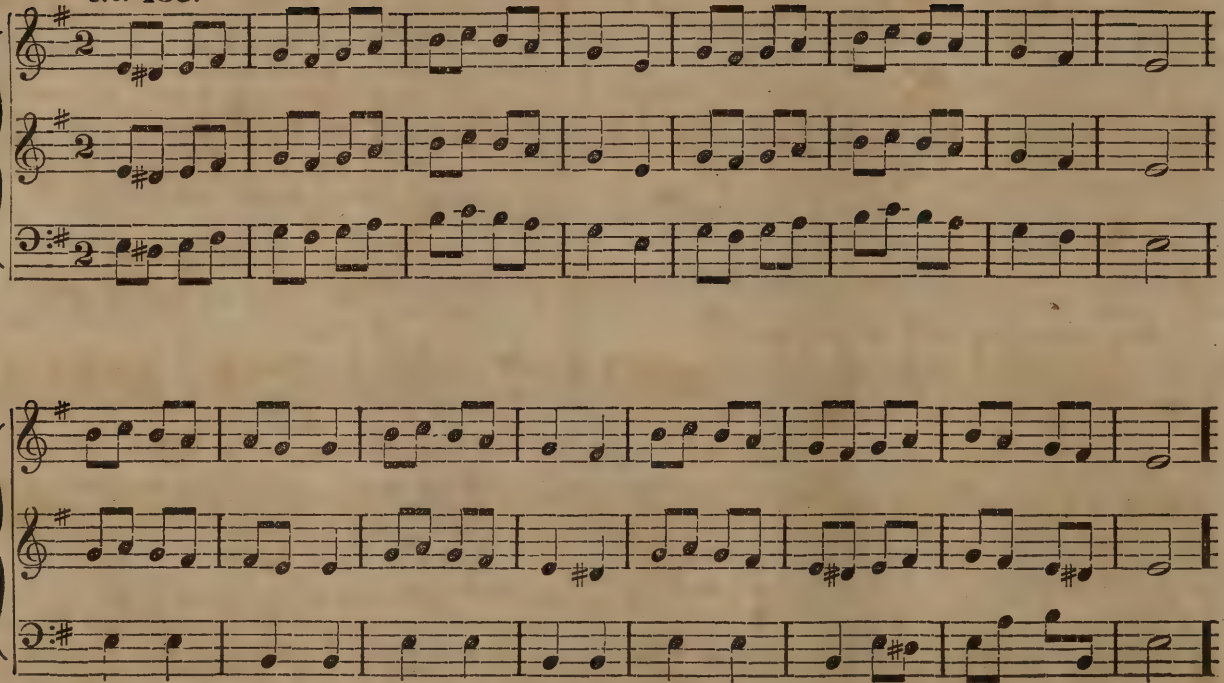
MINOR SCALE DESCENDING.



No. 158. EXERCISES IN THE MINOR KEY.



No. 159.

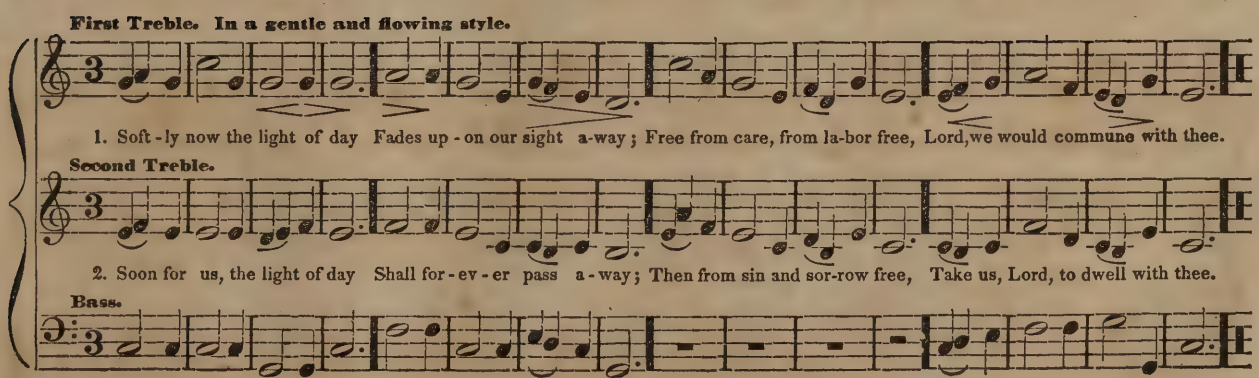


THE

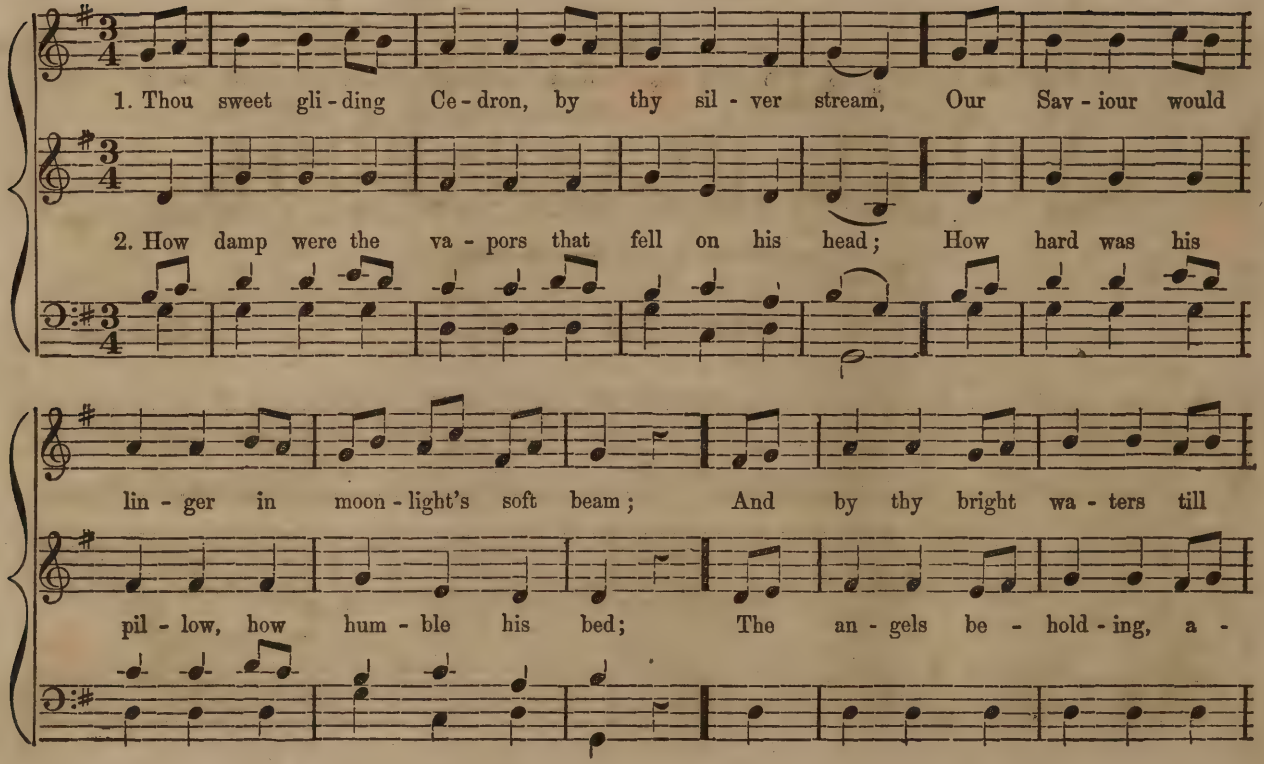
VOCAL CLASS BOOK.

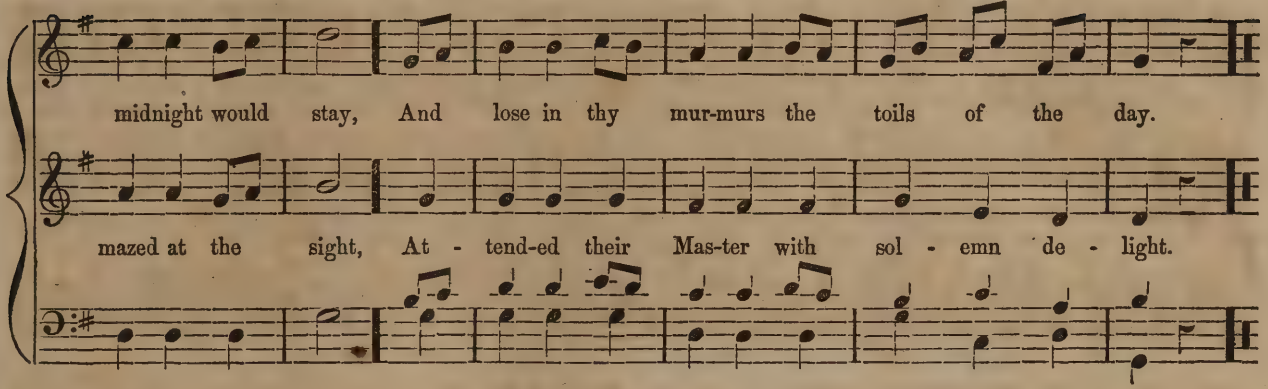
EVENING SONG.

E. S. NASON.


First Treble. In a gentle and flowing style.
1. Soft-ly now the light of day Fades up-on our sight a-way; Free from care, from la-bor free, Lord, we would commune with thee.
Second Treble.
2. Soon for us, the light of day Shall for-ev-er pass a-way; Then from sin and sor-row free, Take us, Lord, to dwell with thee.
Bass.

THOU SWEET GLIDING CEDRON.


1. Thou sweet gli - ding Ce - dron, by thy sil - ver stream, Our Sav - iour would
2. How damp were the va - pors that fell on his head; How hard was his
lin - ger in moon - light's soft beam; And by thy bright wa - ters till
pil - low, how hum - ble his bed; The an - gels be - hold - ing, a -


midnight would stay, And lose in thy mur-murs the toils of the day.
mazed at the sight, At - tend-ed their Mas-ter with sol - emn de - light.

3

O garden of Olives, thou dear honored spot,
The fame of thy wonders shall ne'er be forgot;
The theme, most transporting to seraphs above,
The triumph of sorrow, the triumph of love.

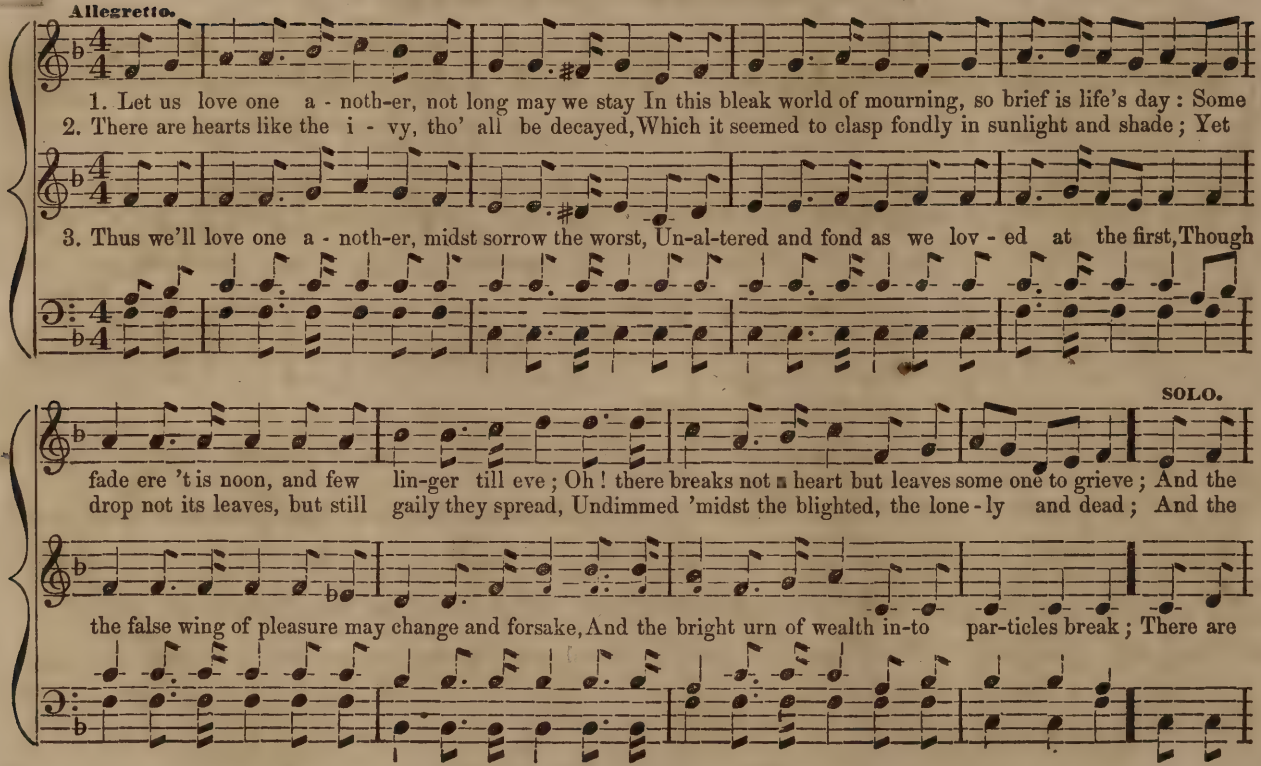
8

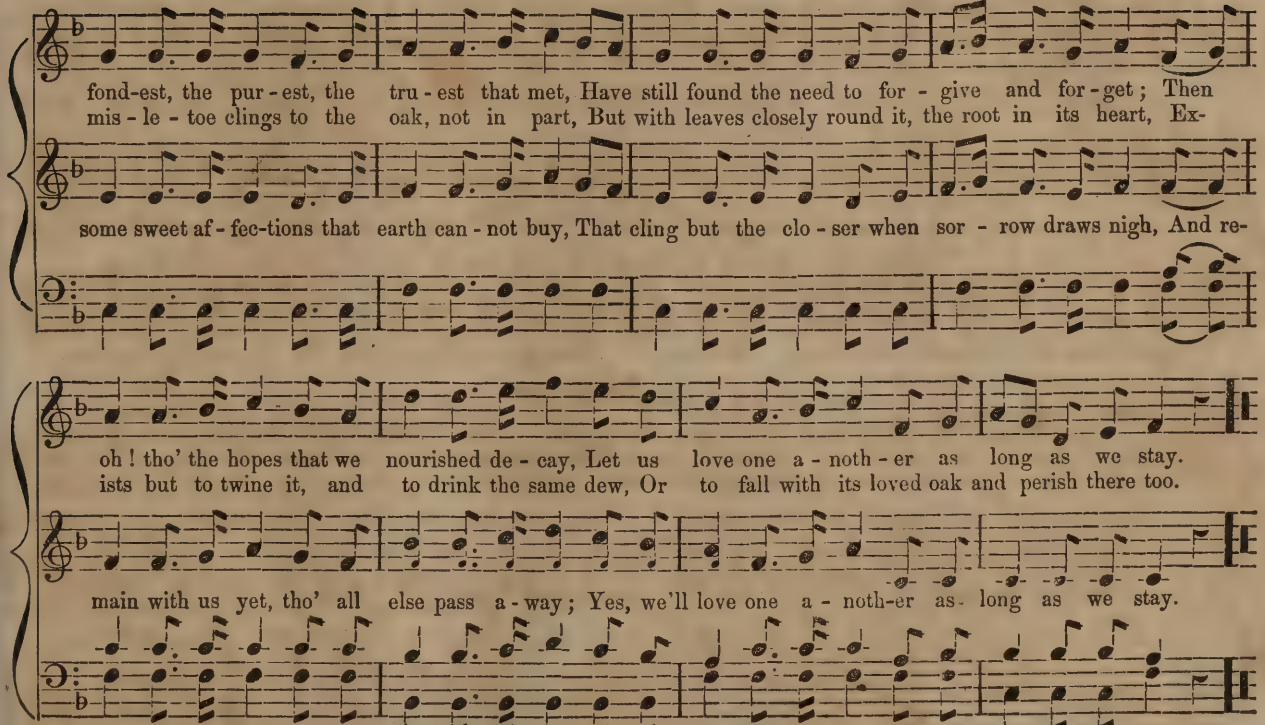
4

Come saints and adore him, come bow at his feet!
O give him the glory, the praise that is meet;
Let joyful hosannas unceasing arise,
And join the full chorus that gladdens the skies.

LET US LOVE ONE ANOTHER.*

E. S. NASON

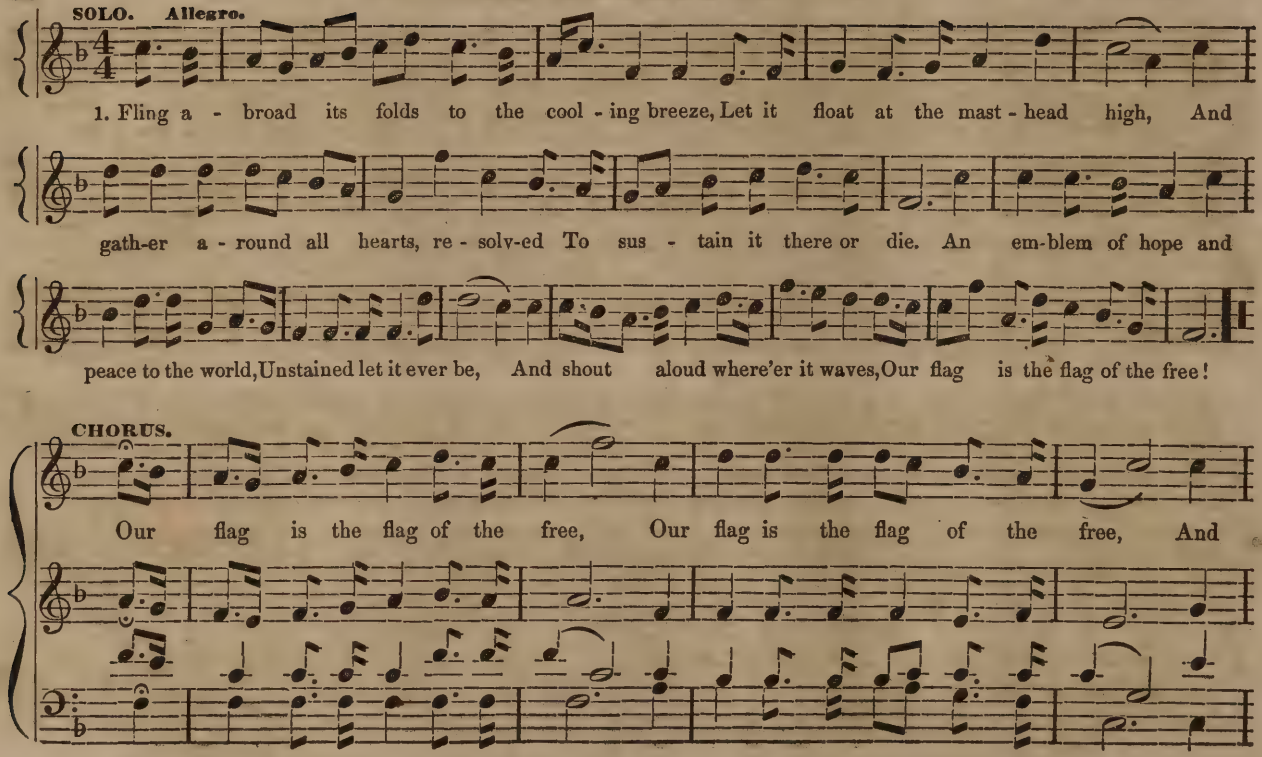

Allegretto.
1. Let us love one a - noth-er, not long may we stay In this bleak world of mourning, so brief is life's day: Some
2. There are hearts like the i - vy, tho' all be decayed, Which it seemed to clasp fondly in sunlight and shade; Yet
3. Thus we'll love one a - noth-er, midst sorrow the worst, Un-al-tered and fond as we lov - ed at the first, Though
SOLO.
fade ere 't is noon, and few lin-ger till eve; Oh! there breaks not a heart but leaves some one to grieve; And the
drop not its leaves, but still gaily they spread, Undimmed 'midst the blighted, the lone-ly and dead; And the
the false wing of pleasure may change and forsake, And the bright urn of wealth in-to par-ticles break; There are

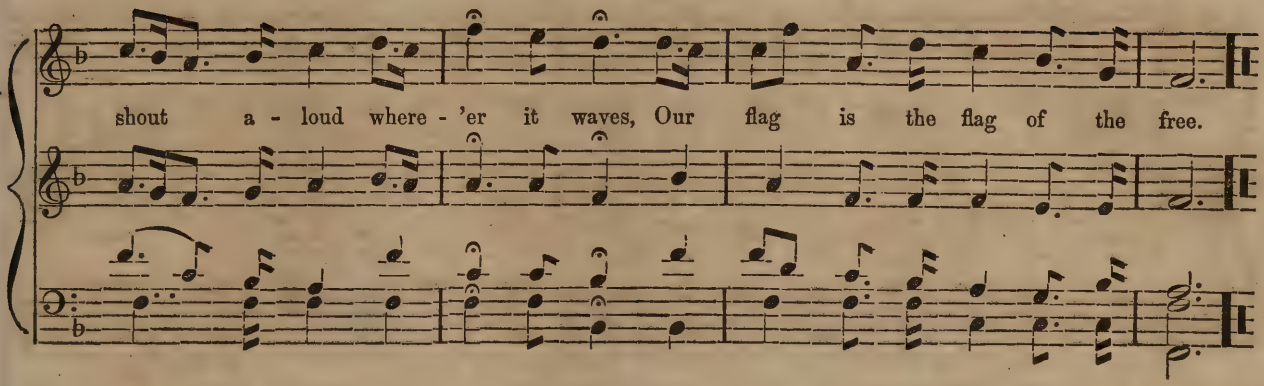

fond-est, the pur-est, the tru-est that met, Have still found the need to for-give and for-get; Then
mis-le-toe clings to the oak, not in part, But with leaves closely round it, the root in its heart, Ex-
some sweet af-fec-tions that earth can-not buy, That cling but the clo-ser when sor-row draws nigh, And re-
oh! tho' the hopes that we nourished de-cay, Let us love one a-noth-er as long as we stay.
ists but to twine it, and to drink the same dew, Or to fall with its loved oak and perish there too.
main with us yet, tho' all else pass a-way; Yes, we'll love one a-noth-er as long as we stay.

* This piece may be sung as Duett or Trio; and when sung as a Quartette, the small notes in the Alto must be sung.

FLAG OF THE FREE.

D. B. TENNEY.


SOLO. Allegro.
1. Fling a - broad its folds to the cool - ing breeze, Let it float at the mast - head high, And
gath-er a - round all hearts, re - solv-ed To sus - tain it there or die. An em-blem of hope and
peace to the world, Unstained let it ever be, And shout aloud where'er it waves, Our flag is the flag of the free!
CHORUS.
Our flag is the flag of the free, Our flag is the flag of the free, And



2

That banner proclaims to the list'ning earth
That the reign of the tyrant is o'er;
That the galling chain of the cruel lord
Shall enslave mankind no more.
An emblem of hope to the poor and crushed,
Oh place it where all may see;
And shout with glad voice, as you raise it high,
Our flag is the flag of the free.
CHORUS — Our flag is the flag, &c.

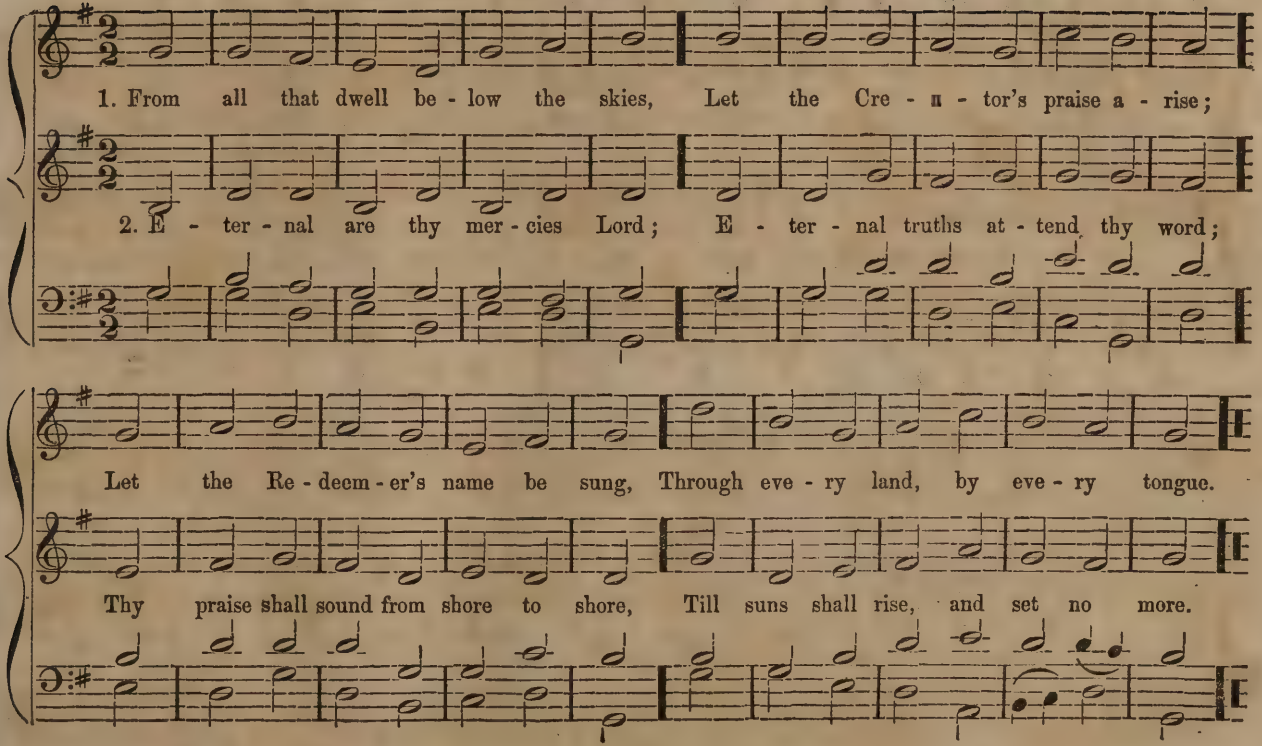
3

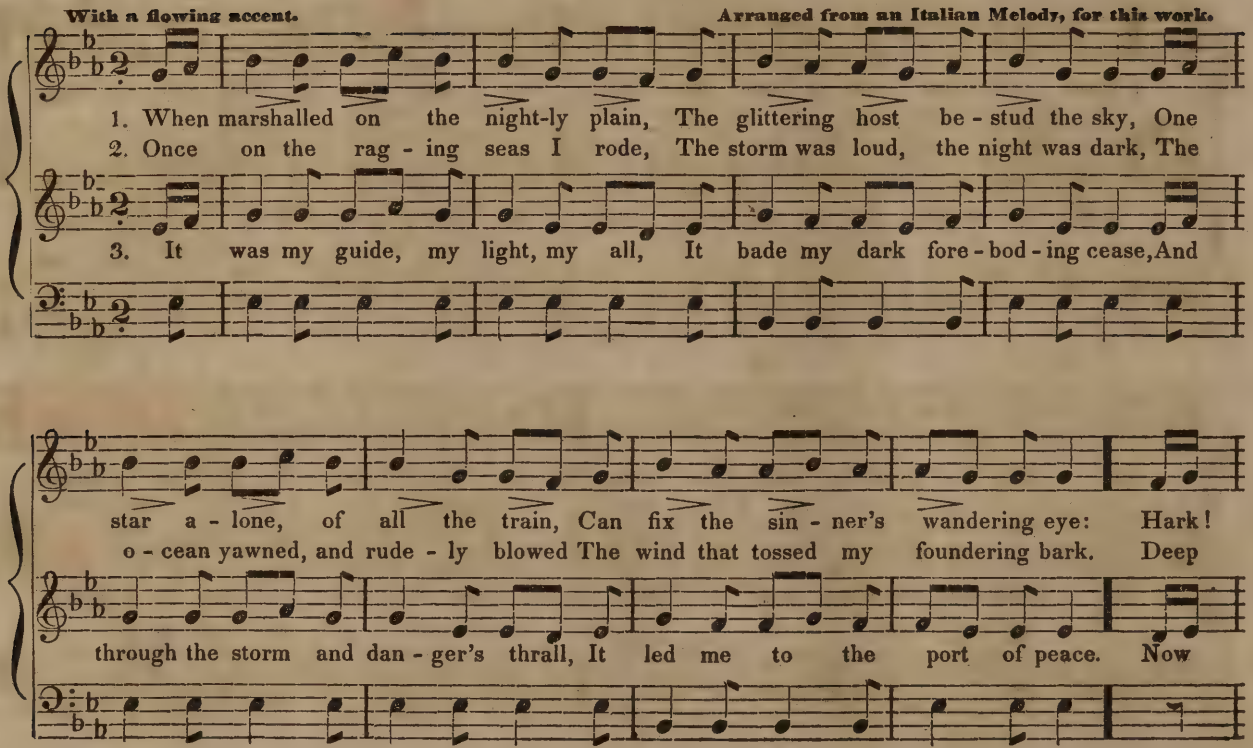
Then on high, on high, let that banner wave,
And lead us the foe to meet;
Let it float in triumph o'er our heads,
Or be our winding sheet.
And never, oh never, be it furled
Till it wave o'er the land and sea,
And all mankind shall raise the shout,—
Our flag is the flag of the free.
CHORUS — Our flag is the flag, &c.

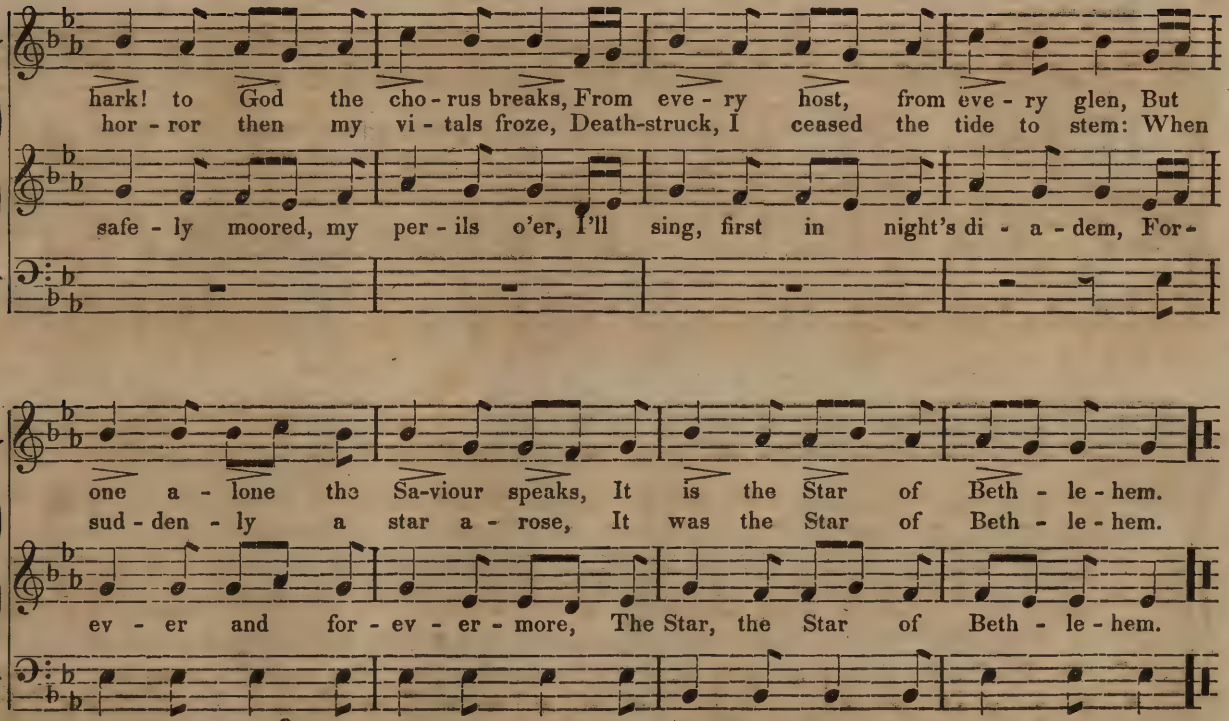
ARLINGTON. C. M.

DR. ARNE.

1. Be thou, O God! by night, by day, My Guide, my Guard from sin, . . .
2. Pure as the air, when day's first light A cloud-less sky il-lumes, . .
3. So may my soul, up-on the wings Of faith un-wea-ried rise, . . .
My Life, my Trust, my Light Di-vine, To keep me pure with-in.
And ac-tive as the lark, that soars Till heaven shines round its plumes.
Till at the gate of heaven it sings 'Midst light from par-a--dise.

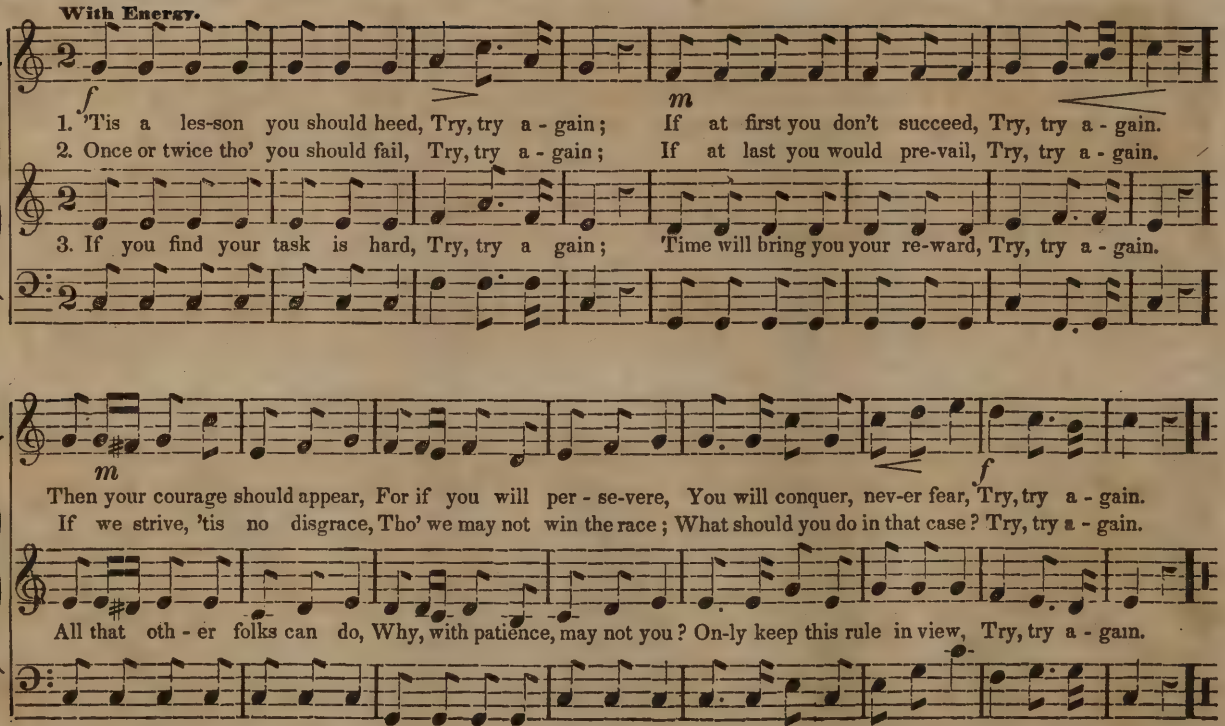

1. From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise;
2. E - ter - nal are thy mer - cies Lord; E - ter - nal truths at - tend thy word;
Let the Re - deem - er's name be sung, Through eve - ry land, by eve - ry tongue.
Thy praise shall sound from shore to shore, Till suns shall rise, and set no more.

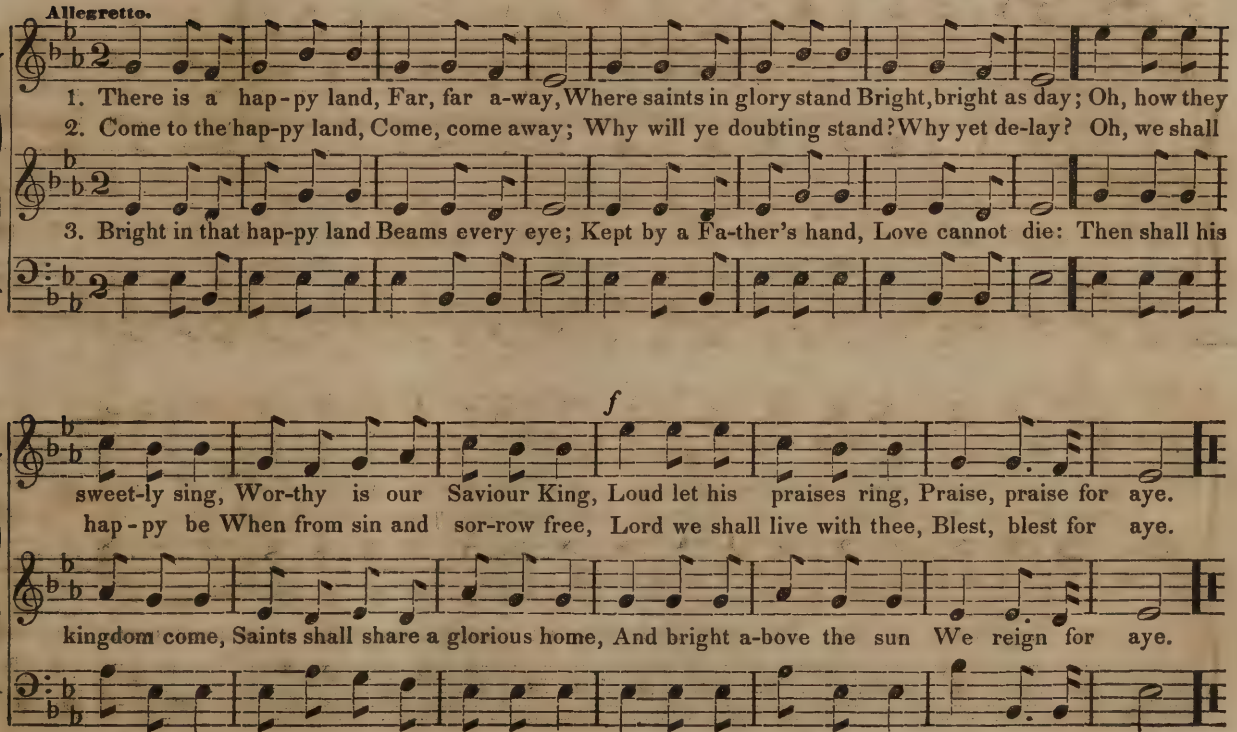

With a flowing accent.
Arranged from an Italian Melody, for this work.
1. When marshalled on the night-ly plain, The glittering host be - stud the sky, One
2. Once on the rag - ing seas I rode, The storm was loud, the night was dark, The
3. It was my guide, my light, my all, It bade my dark fore - bod - ing cease, And
star a - lone, of all the train, Can fix the sin - ner's wandering eye: Hark!
o - cean yawned, and rude - ly blowed The wind that tossed my foundering bark. Deep
through the storm and dan - ger's thrall, It led me to the port of peace. Now

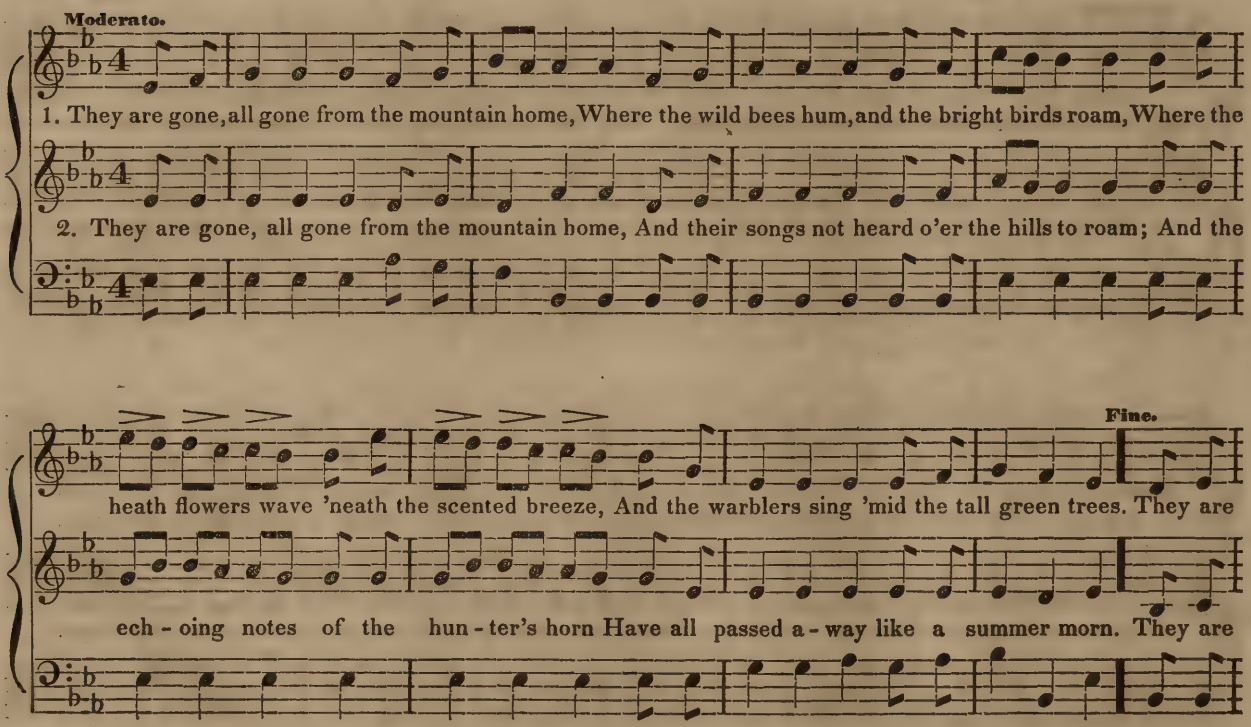

hark! to God the cho - rus breaks, From eve - ry host, from eve - ry glen, But
hor - ror then my vi - tals froze, Death-struck, I ceased the tide to stem: When
safe - ly moored, my per - ils o'er, I'll sing, first in night's di - a - dem, For -
one a - lone the Sa-viour speaks, It is the Star of Beth - le - hem.
sud - den - ly a star a - rose, It was the Star of Beth - le - hem.
ev - er and for - ev - er - more, The Star, the Star of Beth - le - hem.

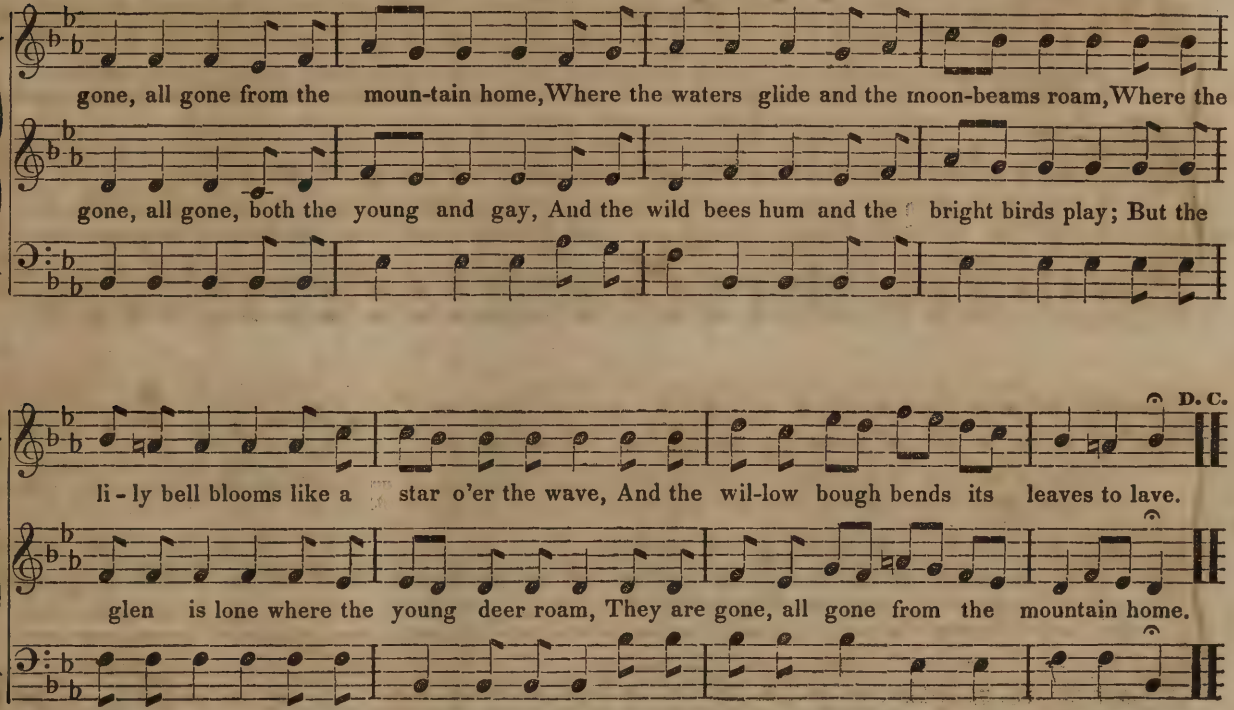
TRY AGAIN.

E. S. NASON.


With Energy.
f
m
1. 'Tis a les-son you should heed, Try, try a - gain; If at first you don't succeed, Try, try a - gain.
2. Once or twice tho' you should fail, Try, try a - gain; If at last you would pre-vail, Try, try a - gain.
3. If you find your task is hard, Try, try a gain; Time will bring you your re-ward, Try, try a - gain.
m
f
Then your courage should appear, For if you will per - se-vere, You will conquer, nev-er fear, Try, try a - gain.
If we strive, 'tis no disgrace, Tho' we may not win the race; What should you do in that case? Try, try a - gain.
All that oth - er folks can do, Why, with patience, may not you? On-ly keep this rule in view, Try, try a - gain.

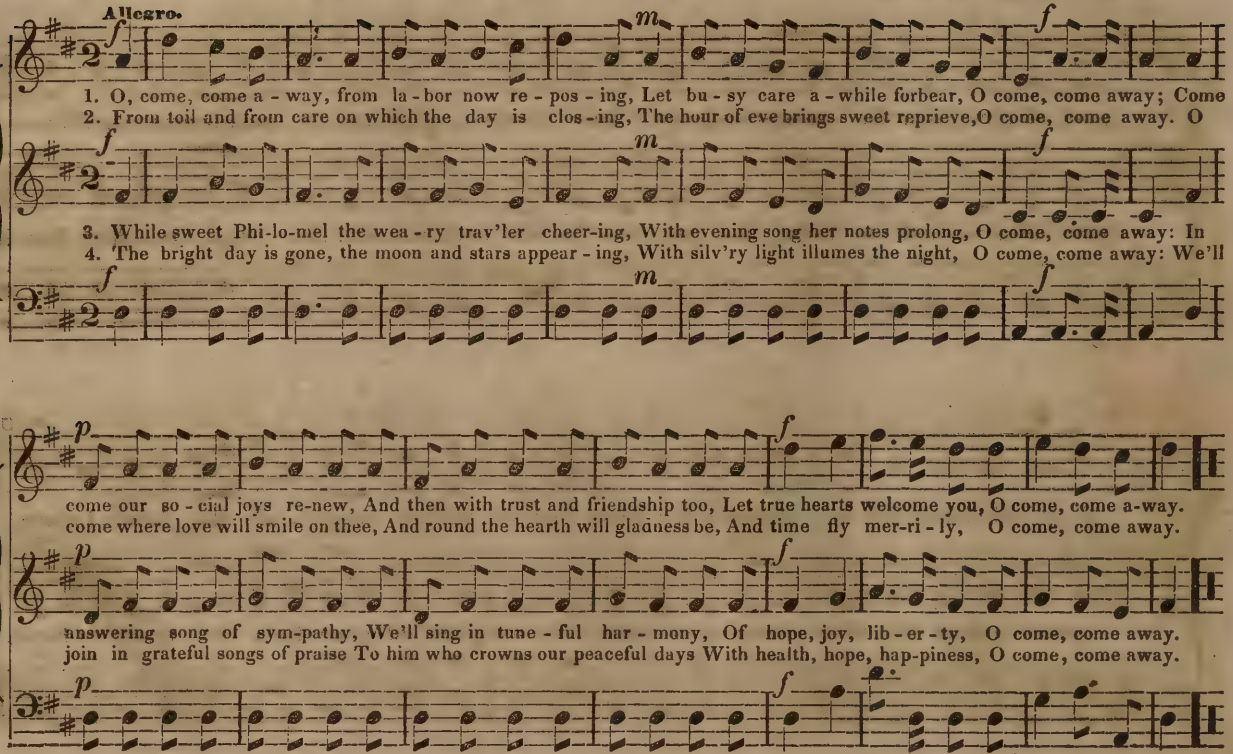

Allegretto.
1. There is a hap-py land, Far, far a-way, Where saints in glory stand Bright, bright as day; Oh, how they
2. Come to the hap-py land, Come, come away; Why will ye doubting stand? Why yet de-lay? Oh, we shall
3. Bright in that hap-py land Beams every eye; Kept by a Fa-ther's hand, Love cannot die: Then shall his
f
sweet-ly sing, Wor-thy is our Saviour King, Loud let his praises ring, Praise, praise for aye.
hap-py be When from sin and sor-row free, Lord we shall live with thee, Blest, blest for aye.
kingdom come, Saints shall share a glorious home, And bright a-bove the sun We reign for aye.

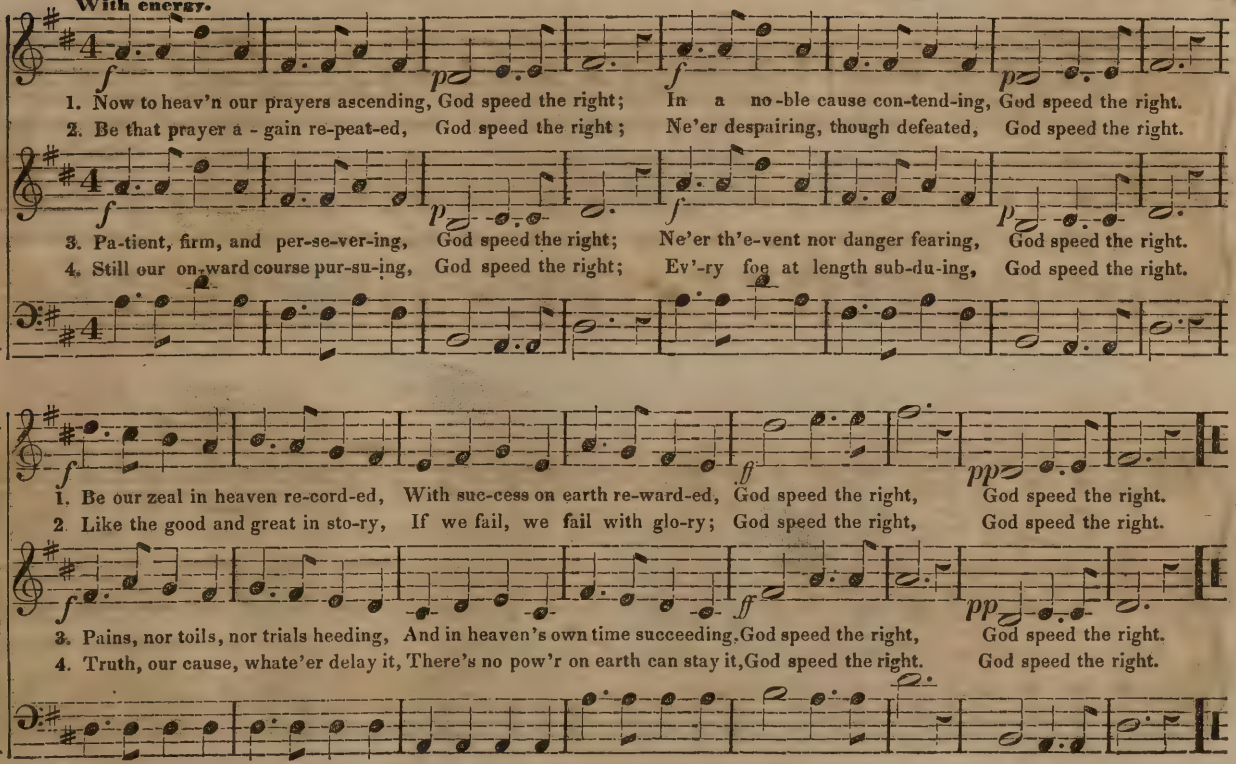

Moderato.
1. They are gone, all gone from the mountain home, Where the wild bees hum, and the bright birds roam, Where the
2. They are gone, all gone from the mountain home, And their songs not heard o'er the hills to roam; And the
Fine.
heath flowers wave 'neath the scented breeze, And the warblers sing 'mid the tall green trees. They are
ech - oing notes of the hun - ter's horn Have all passed a - way like a summer morn. They are

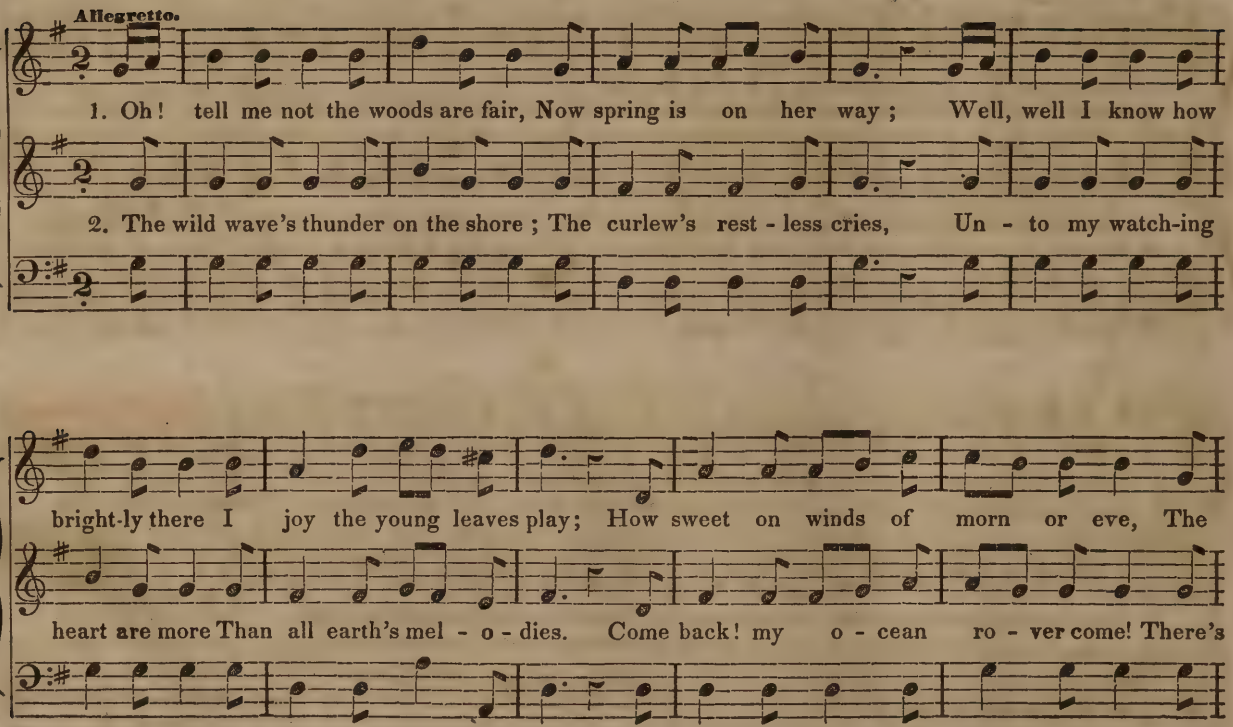

gone, all gone from the moun-tain home, Where the waters glide and the moon-beams roam, Where the
gone, all gone, both the young and gay, And the wild bees hum and the bright birds play; But the
D. C.
li - ly bell blooms like a star o'er the wave, And the wil-low bough bends its leaves to lave.
glen is lone where the young deer roam, They are gone, all gone from the mountain home.

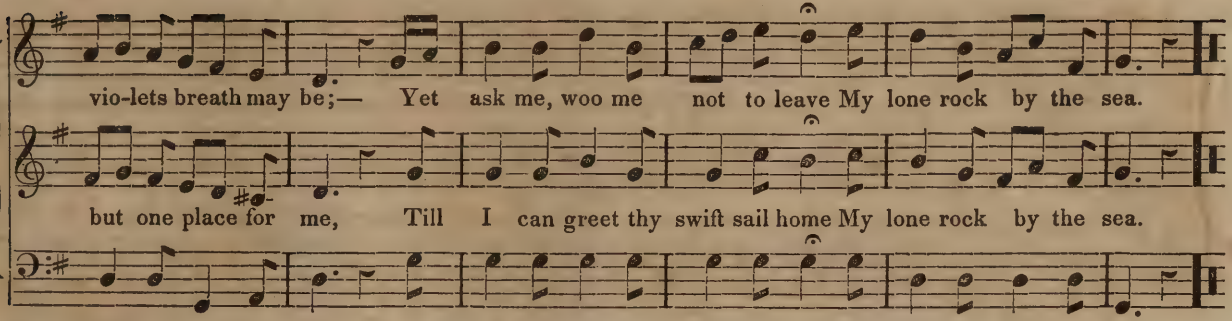
O COME, COME AWAY

Arranged from the German.

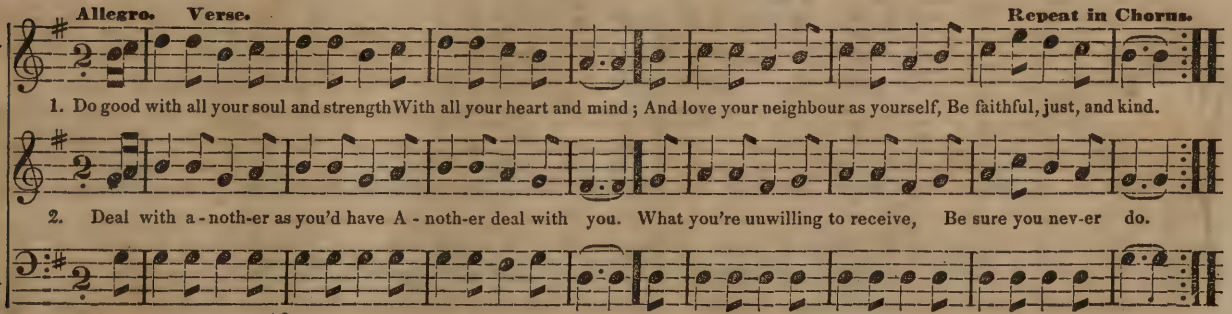

Allegro.
1. O, come, come a - way, from la - bor now re - pos - ing, Let bu - sy care a - while forbear, O come, come away; Come
2. From toil and from care on which the day is clos - ing, The hour of eve brings sweet reprieve, O come, come away. O
3. While sweet Phi-lo-mel the wea - ry trav'ler cheer-ing, With evening song her notes prolong, O come, come away: In
4. The bright day is gone, the moon and stars appear - ing, With silv'ry light illumes the night, O come, come away: We'll
come our so - cial joys re-new, And then with trust and friendship too, Let true hearts welcome you, O come, come a-way.
come where love will smile on thee, And round the hearth will gladness be, And time fly mer-ri - ly, O come, come away.
answering song of sym-pathy, We'll sing in tune - ful har - mony, Of hope, joy, lib - er - ty, O come, come away.
join in grateful songs of praise To him who crowns our peaceful days With health, hope, hap-piness, O come, come away.


With energy.
1. Now to heav'n our prayers ascending, God speed the right; In a no-ble cause con-tend-ing, God speed the right.
2. Be that prayer a-gain re-peat-ed, God speed the right; Ne'er despairing, though defeated, God speed the right.
3. Pa-tient, firm, and per-se-ver-ing, God speed the right; Ne'er th'e-vent nor danger fearing, God speed the right.
4. Still our on-ward course pur-su-ing, God speed the right; Ev'-ry foe at length sub-du-ing, God speed the right.
1. Be our zeal in heaven re-cord-ed, With suc-cess on earth re-ward-ed, God speed the right, God speed the right.
2. Like the good and great in sto-ry, If we fail, we fail with glo-ry; God speed the right, God speed the right.
3. Pains, nor toils, nor trials heeding, And in heaven's own time succeeding. God speed the right, God speed the right.
4. Truth, our cause, whate'er delay it, There's no pow'r on earth can stay it, God speed the right. God speed the right.


Allegretto.
1. Oh! tell me not the woods are fair, Now spring is on her way; Well, well I know how
2. The wild wave's thunder on the shore; The curlew's rest - less cries, Un - to my watch-ing
bright-ly there I joy the young leaves play; How sweet on winds of morn or eve, The
heart are more Than all earth's mel - o - dies. Come back! my o - cean ro - ver come! There's

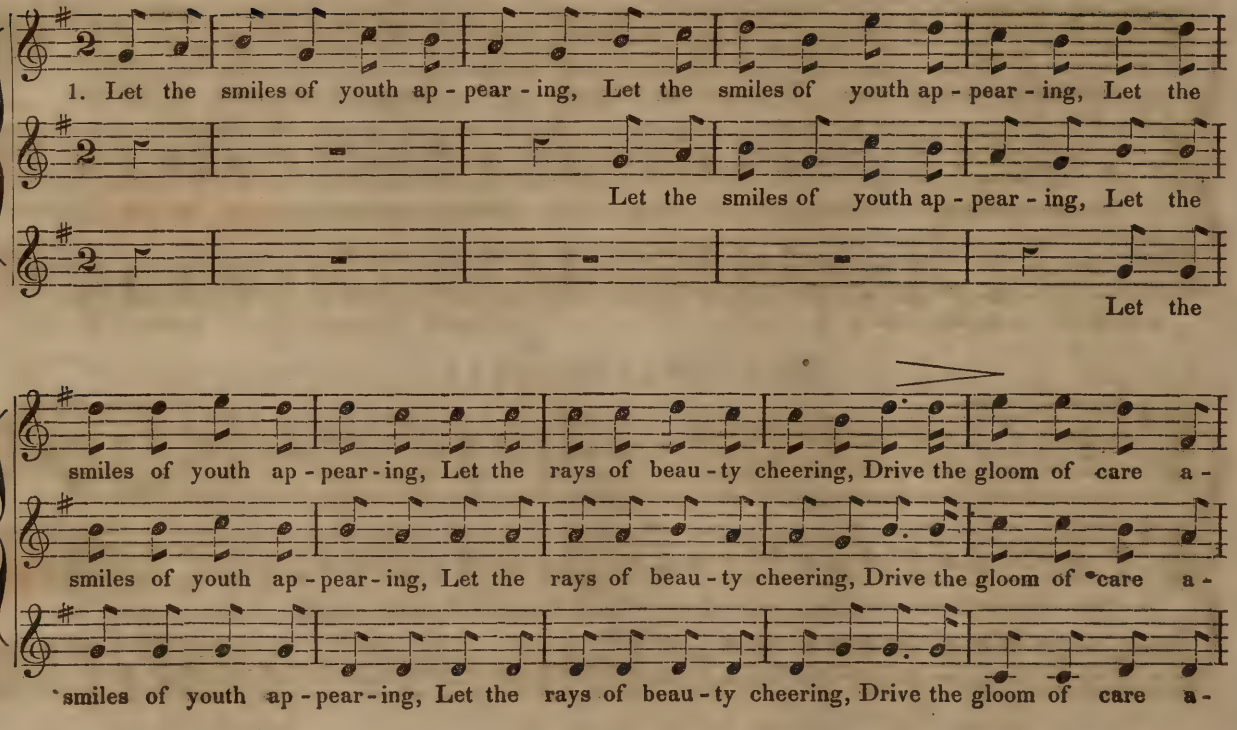

vio-lets breath may be;— Yet ask me, woo me not to leave My lone rock by the sea.
but one place for me, Till I can greet thy swift sail home My lone rock by the sea.

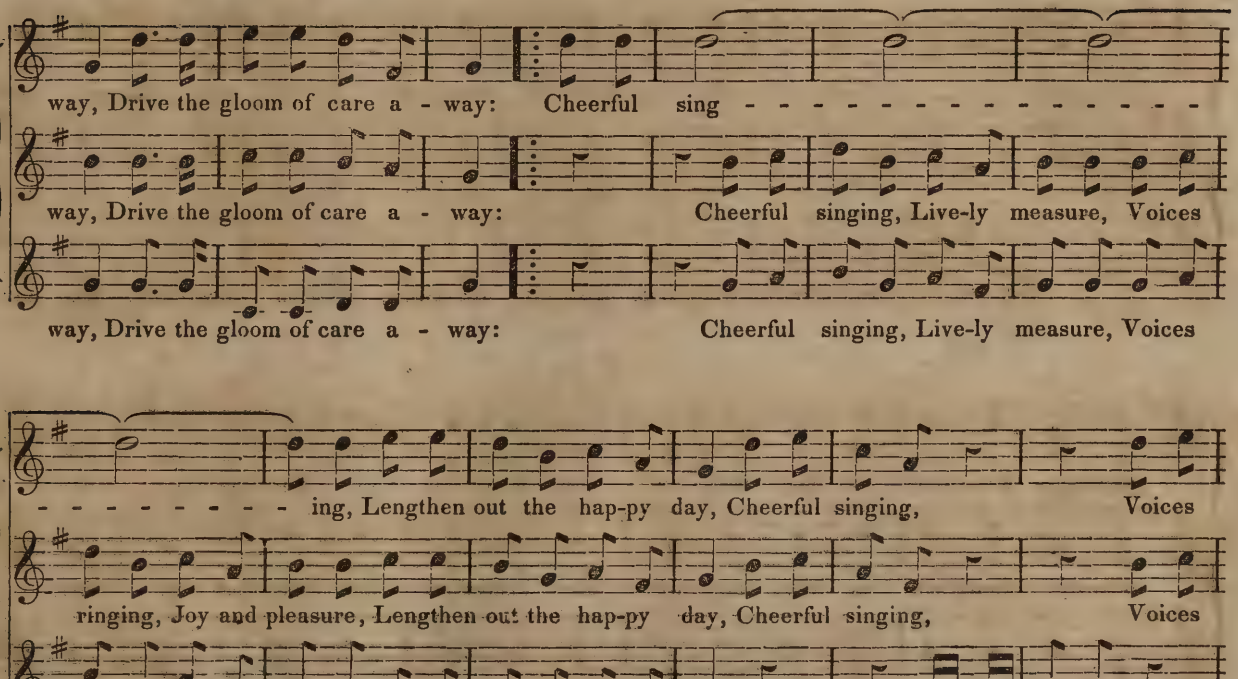
THE GOLDEN RULE.

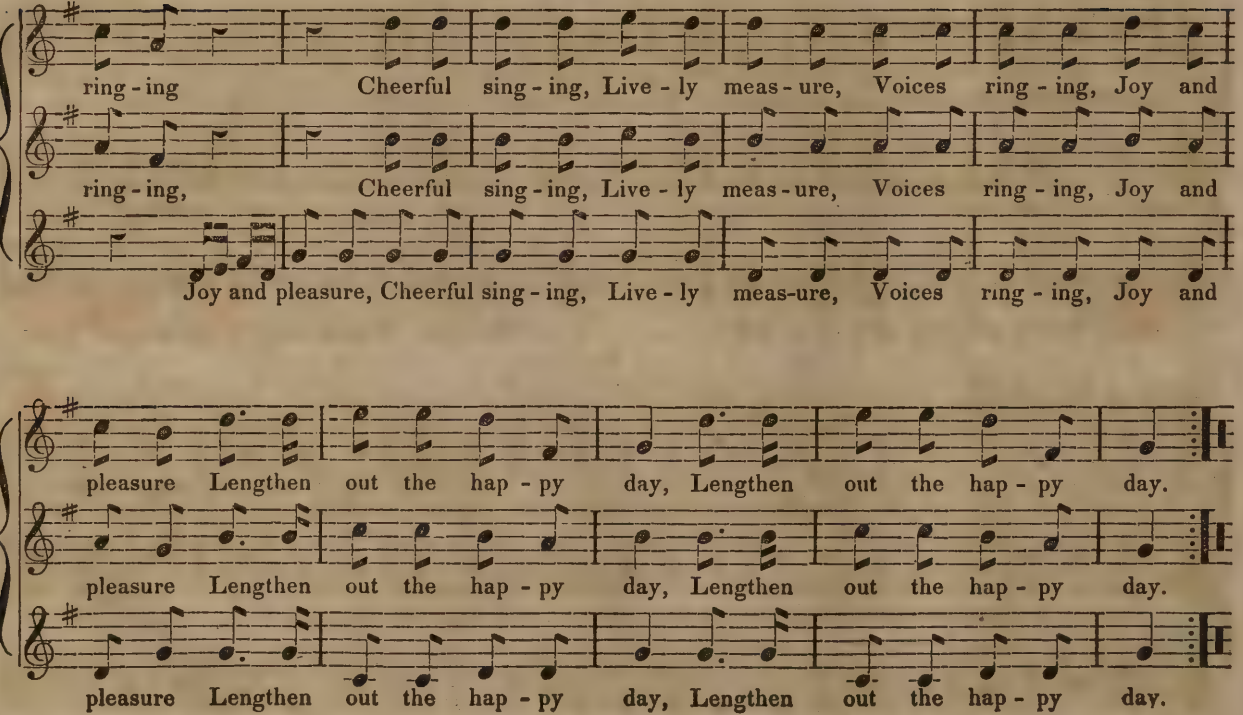

Allegro. Verse.
Repeat in Chorus.
1. Do good with all your soul and strength With all your heart and mind; And love your neighbour as yourself, Be faithful, just, and kind.
2. Deal with a-noth-er as you'd have A-noth-er deal with you. What you're unwilling to receive, Be sure you nev-er do.

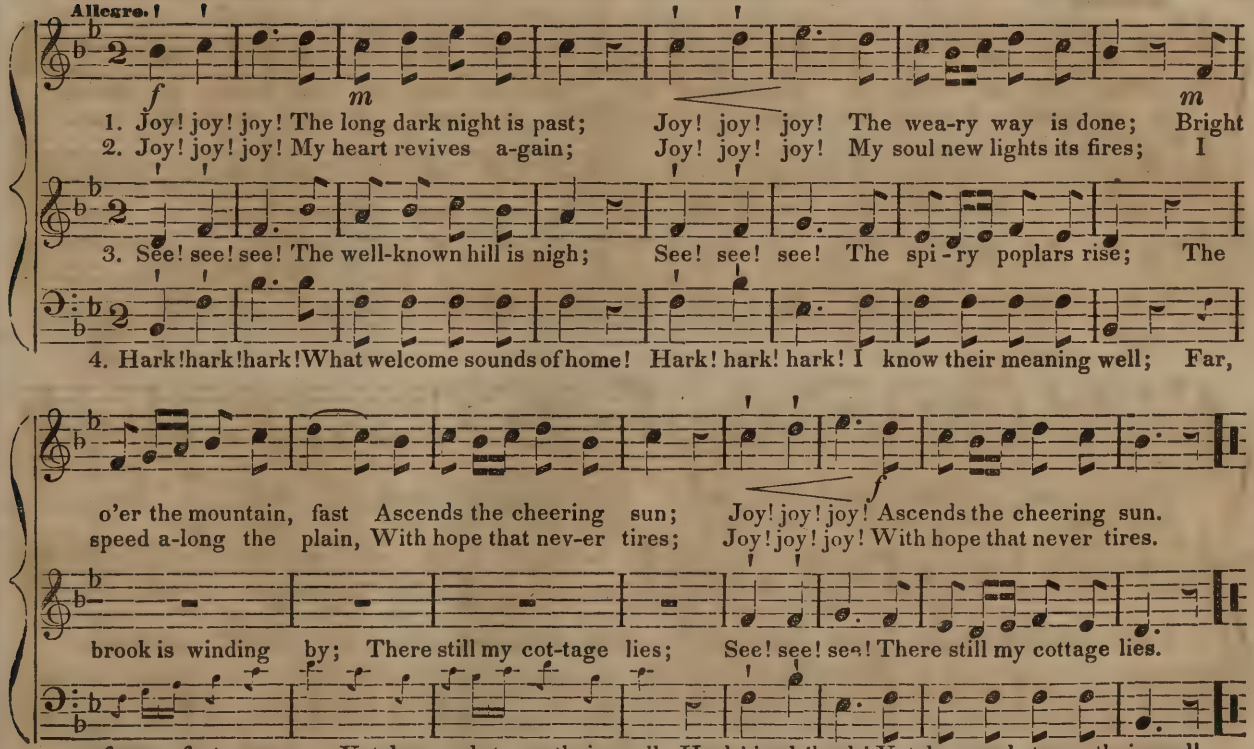
LET THE SMILES OF YOUTH APPEARING.

Allegro.


1. Let the smiles of youth ap - pear - ing, Let the smiles of youth ap - pear - ing, Let the
Let the smiles of youth ap - pear - ing, Let the
Let the
smiles of youth ap - pear - ing, Let the rays of beau - ty cheering, Drive the gloom of care a -
smiles of youth ap - pear - ing, Let the rays of beau - ty cheering, Drive the gloom of care a -
smiles of youth ap - pear - ing, Let the rays of beau - ty cheering, Drive the gloom of care a -


way, Drive the gloom of care a - way: Cheerful sing - - - - - - - - - - - - - - - -
way, Drive the gloom of care a - way: Cheerful singing, Live-ly measure, Voices
way, Drive the gloom of care a - way: Cheerful singing, Live-ly measure, Voices
- - - - - - - - - ing, Lengthen out the hap-py day, Cheerful singing, Voices
ringing, Joy and pleasure, Lengthen out the hap-py day, Cheerful singing, Voices
ringing, Joy and pleasure Lengthen out the hap-py day, Live - ly meas-ure,

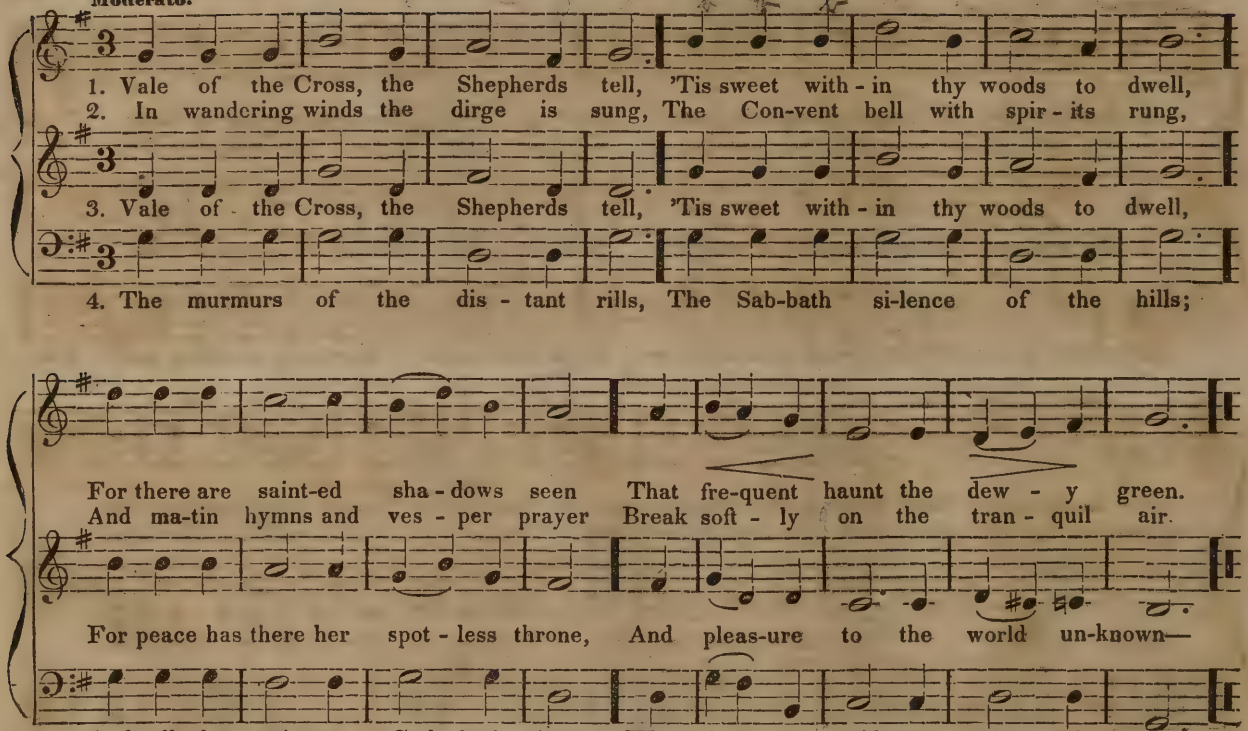

ring - ing Cheerful sing - ing, Live - ly meas - ure, Voices ring - ing, Joy and
ring - ing, Cheerful sing - ing, Live - ly meas - ure, Voices ring - ing, Joy and
Joy and pleasure, Cheerful sing - ing, Live - ly meas-ure, Voices ring - ing, Joy and
pleasure Lengthen out the hap - py day, Lengthen out the hap - py day.
pleasure Lengthen out the hap - py day, Lengthen out the hap - py day.
pleasure Lengthen out the hap - py day, Lengthen out the hap - py day.

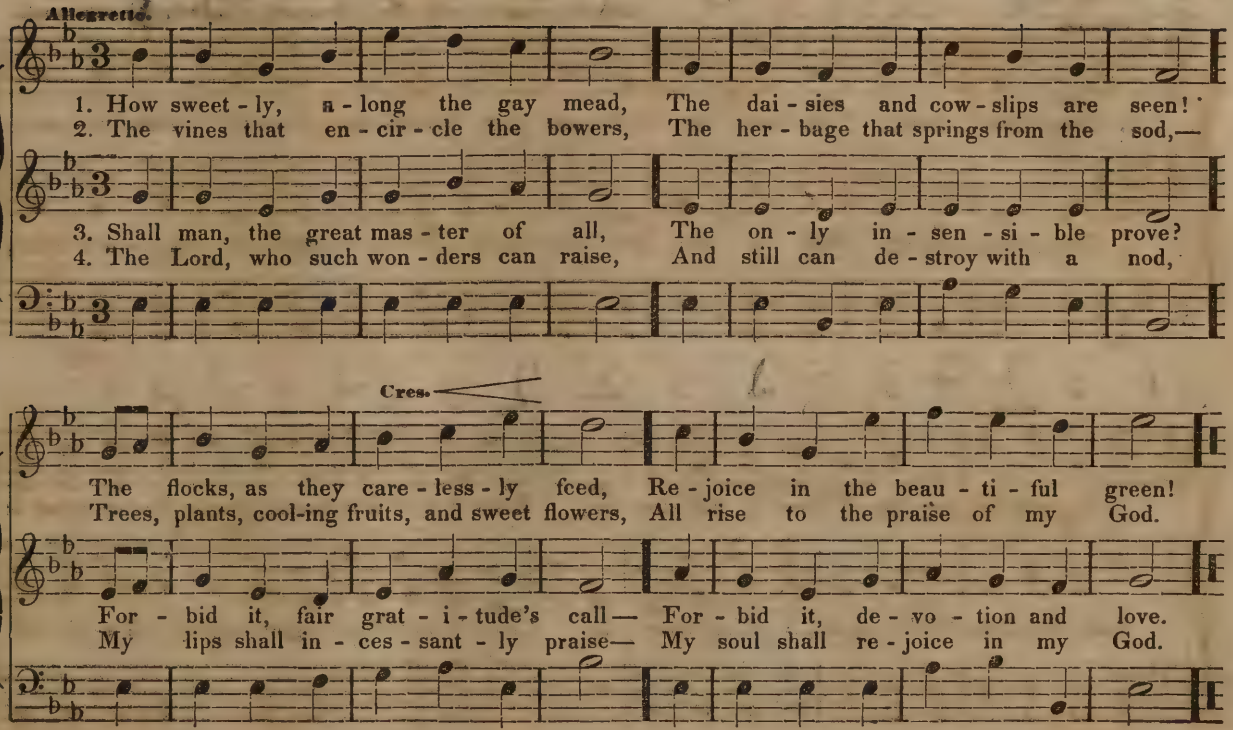

Allegro.
1. Joy! joy! joy! The long dark night is past; Joy! joy! joy! The wea-ry way is done; Bright
2. Joy! joy! joy! My heart revives a-gain; Joy! joy! joy! My soul new lights its fires; I
3. See! see! see! The well-known hill is nigh; See! see! see! The spi-ry poplars rise; The
4. Hark! hark! hark! What welcome sounds of home! Hark! hark! hark! I know their meaning well; Far,
o'er the mountain, fast Ascends the cheering sun; Joy! joy! joy! Ascends the cheering sun.
speed a-long the plain, With hope that nev-er tires; Joy! joy! joy! With hope that never tires.
brook is winding by; There still my cot-tage lies; See! see! see! There still my cottage lies.
far my foot may roam, Yet deep and strong their spell; Hark! hark! hark! Yet deep and strong their spell.

VALLE CRUCIS.

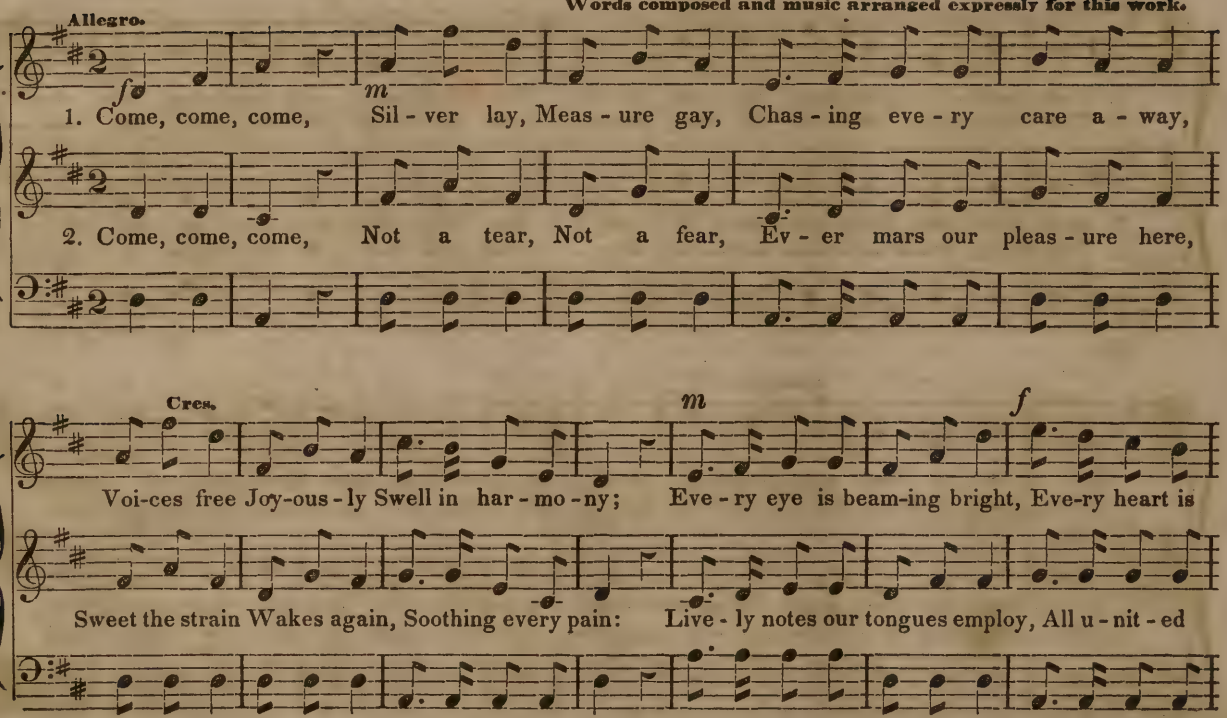
Moderato.

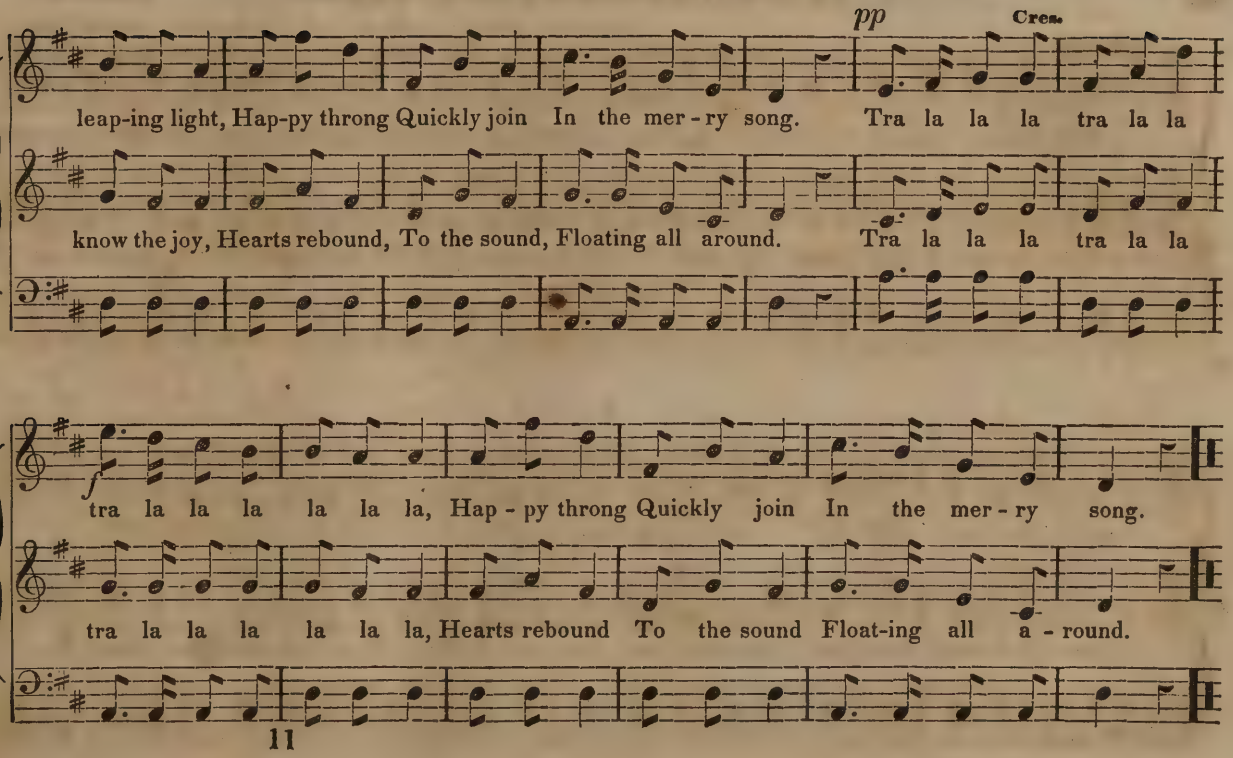
Arranged for this Work.

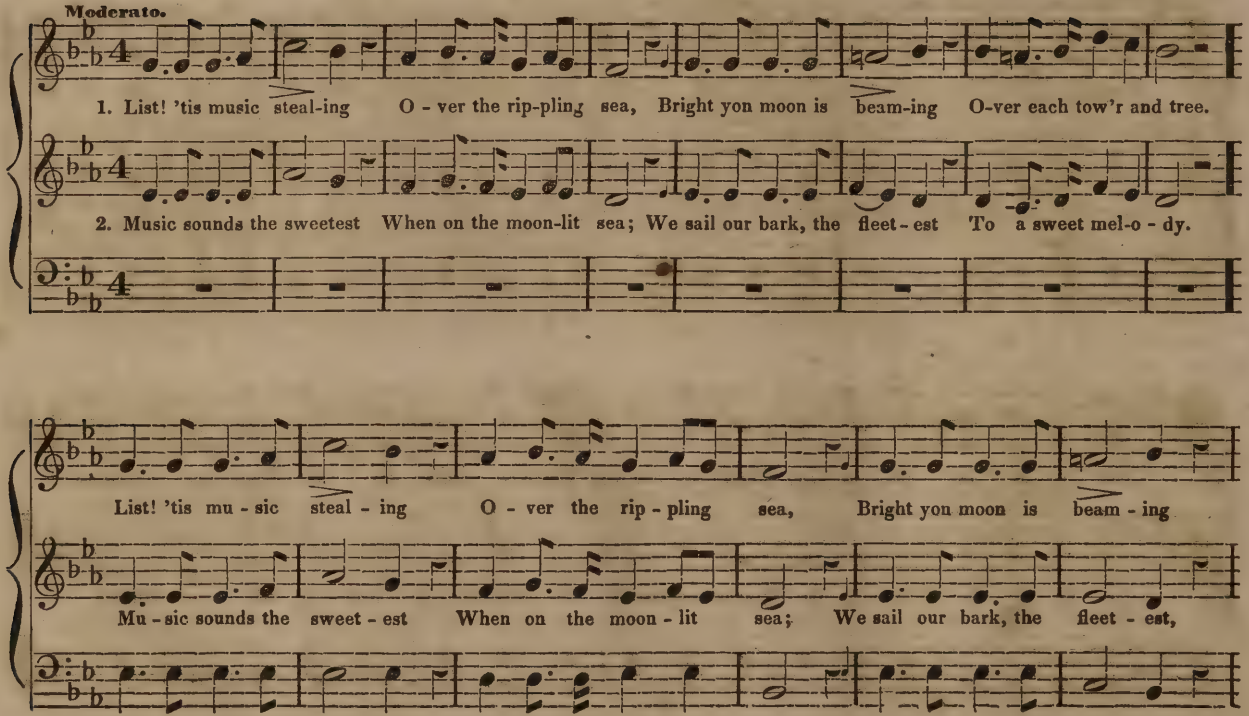

1. Vale of the Cross, the Shepherds tell, 'Tis sweet with - in thy woods to dwell,
2. In wandering winds the dirge is sung, The Con-vent bell with spir - its rung,
3. Vale of the Cross, the Shepherds tell, 'Tis sweet with - in thy woods to dwell,
4. The murmurs of the dis - tant rills, The Sab-bath si-lence of the hills;
For there are saint-ed sha - dows seen That fre-quent haunt the dew - y green.
And ma-tin hymns and ves - per prayer Break soft - ly on the tran - quil air.
For peace has there her spot - less throne, And pleas-ure to the world un-known—
And all the qui - et God hath given With - in the gold - en gates of heaven.

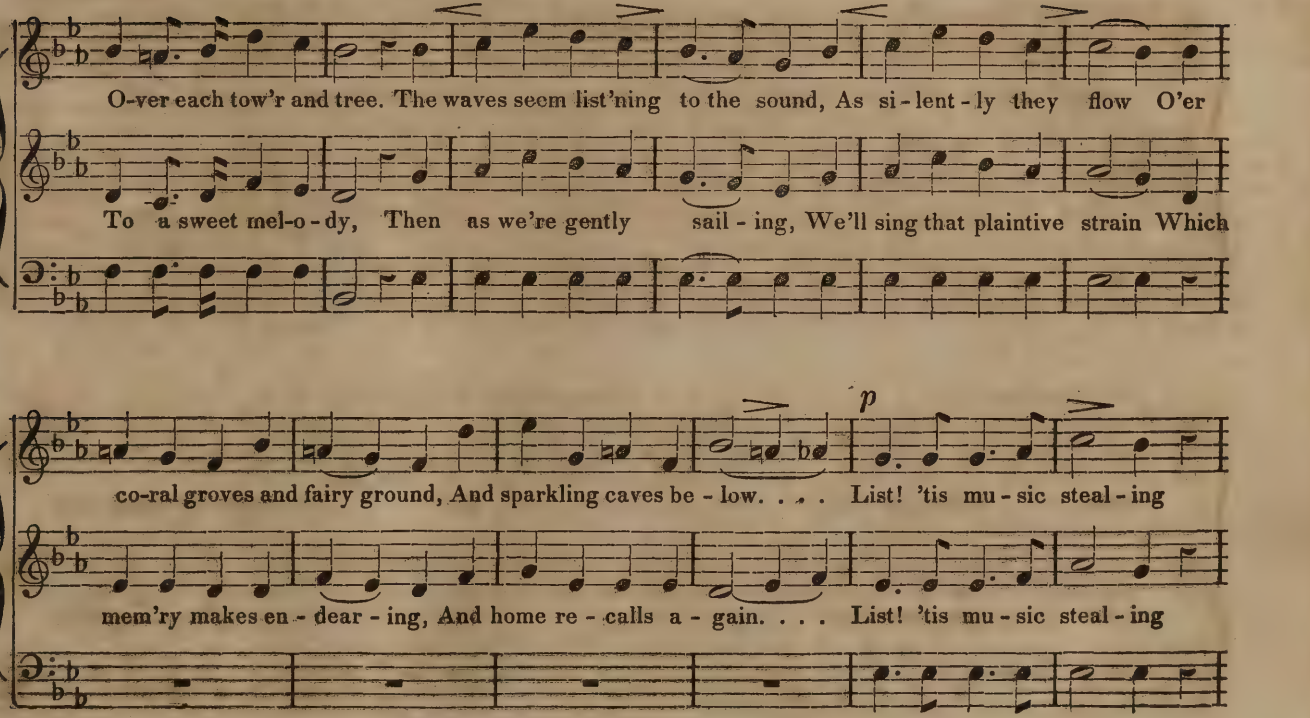

Allegretto.
1. How sweet - ly, a - long the gay mead, The dai - sies and cow - slips are seen!
2. The vines that en - cir - cle the bowers, The her - bage that springs from the sod,—
3. Shall man, the great mas - ter of all, The on - ly in - sen - si - ble prove?
4. The Lord, who such won - ders can raise, And still can de - stroy with a nod,
Cres.
The flocks, as they care - less - ly feed, Re - joice in the beau - ti - ful green!
Trees, plants, cool-ing fruits, and sweet flowers, All rise to the praise of my God.
For - bid it, fair grat - i - tude's call— For - bid it, de - vo - tion and love.
My lips shall in - ces - sant - ly praise— My soul shall re - joice in my God.

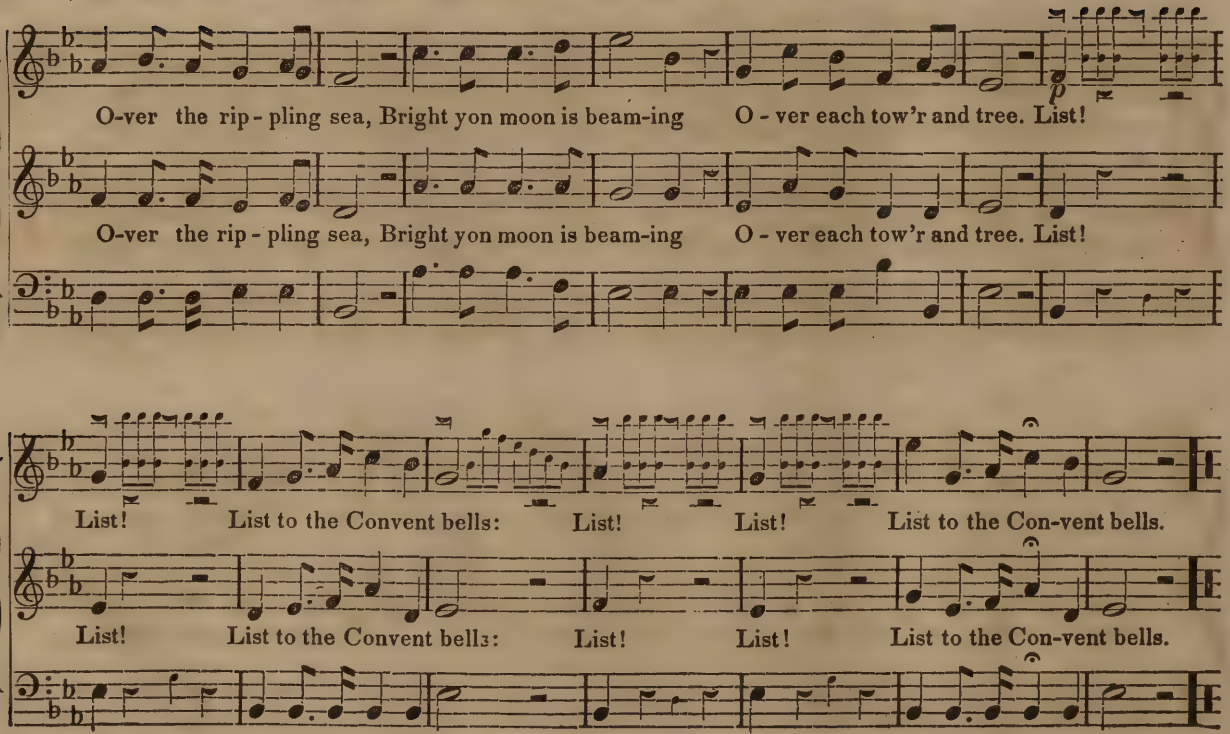
Words composed and music arranged expressly for this work.

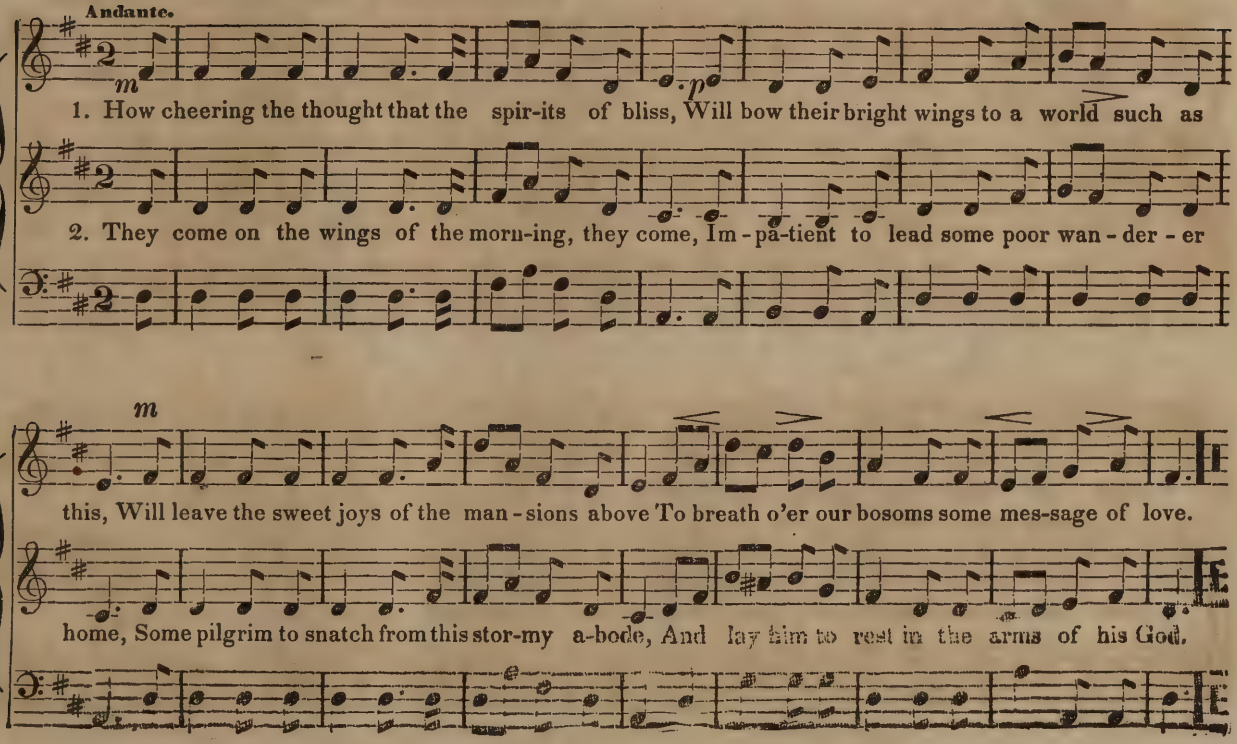

Allegro.
1. Come, come, come, Sil - ver lay, Meas - ure gay, Chas - ing eve - ry care a - way,
2. Come, come, come, Not a tear, Not a fear, Ev - er mars our pleas - ure here,
Cres.
Voi-ces free Joy-ous - ly Swell in har - mo - ny; Eve - ry eye is beam-ing bright, Eve-ry heart is
Sweet the strain Wakes again, Soothing every pain: Live - ly notes our tongues employ, All u - nit - ed


pp
Cres.
leap-ing light, Hap-py throng Quickly join In the mer-ry song. Tra la la la tra la la
know the joy, Hearts rebound, To the sound, Floating all around. Tra la la la tra la la
f
tra la la la la la la, Hap-py throng Quickly join In the mer-ry song.
tra la la la la la la, Hearts rebound To the sound Float-ing all a-round.
11


Moderato.
1. List! 'tis music steal-ing O - ver the rip-pling sea, Bright yon moon is beam-ing O-ver each tow'r and tree.
2. Music sounds the sweetest When on the moon-lit sea; We sail our bark, the fleet - est To a sweet mel-o - dy.
List! 'tis mu - sic steal - ing O - ver the rip - pling sea, Bright yon moon is beam - ing
Mu - sic sounds the sweet - est When on the moon - lit sea; We sail our bark, the fleet - est,

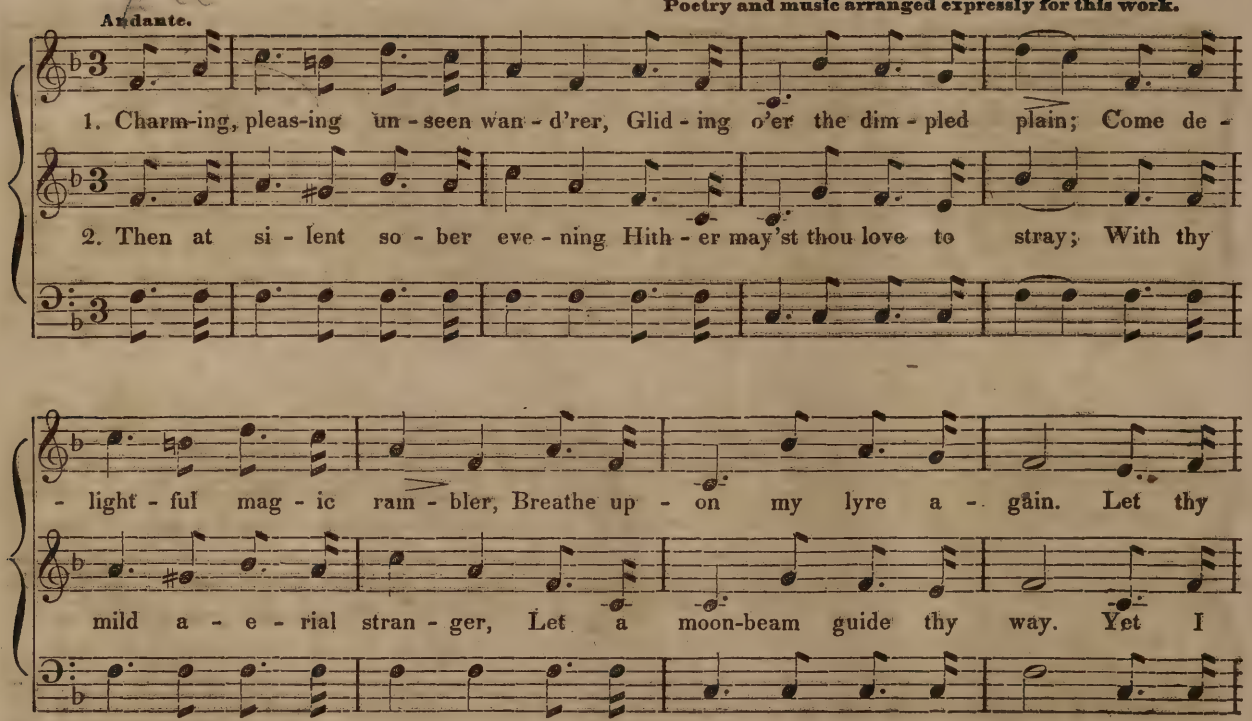

O-ver each tow'r and tree. The waves seem list'ning to the sound, As si-lent-ly they flow O'er
To a sweet mel-o-dy, Then as we're gently sail-ing, We'll sing that plaintive strain Which
p
co-ral groves and fairy ground, And sparkling caves be-low. . . . List! 'tis mu-sic steal-ing
mem'ry makes en-dear-ing, And home re-calls a-gain. . . . List! 'tis mu-sic steal-ing

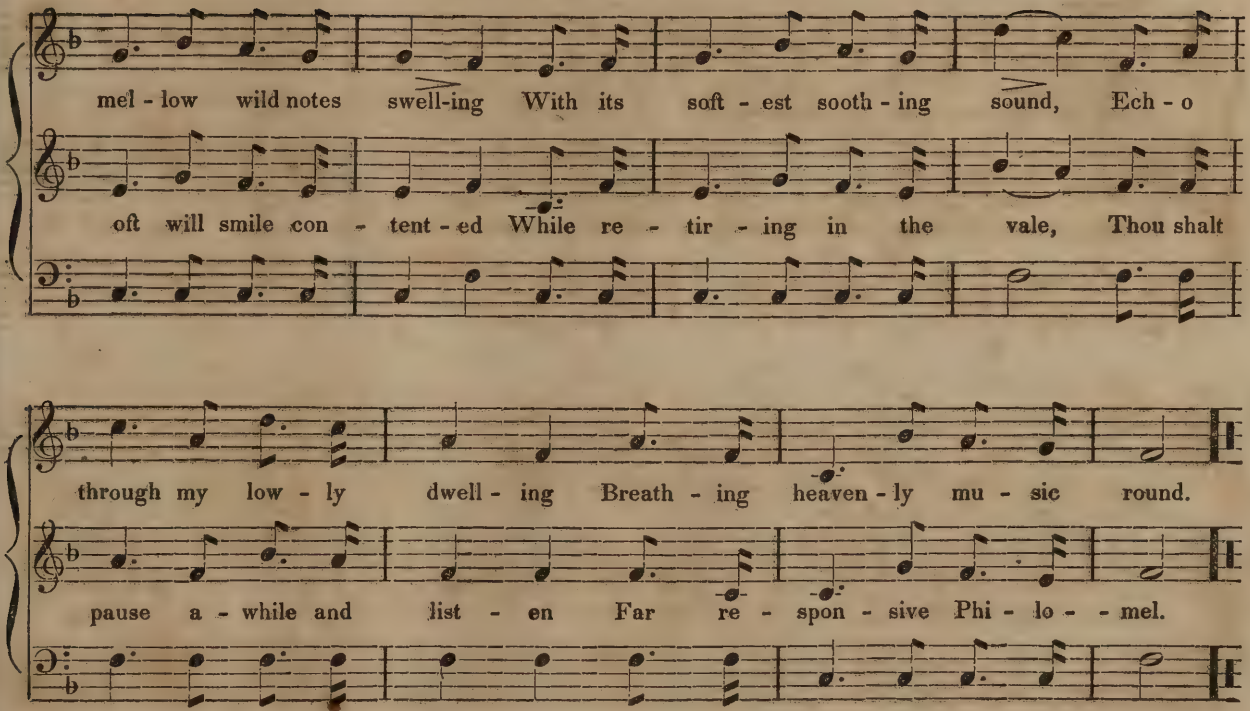

O-ver the rip - pling sea, Bright yon moon is beam-ing O - ver each tow'r and tree. List!
O-ver the rip - pling sea, Bright yon moon is beam-ing O - ver each tow'r and tree. List!
p
List! List to the Convent bells: List! List! List to the Con-vent bells.
List! List to the Convent bells: List! List! List to the Con-vent bells.

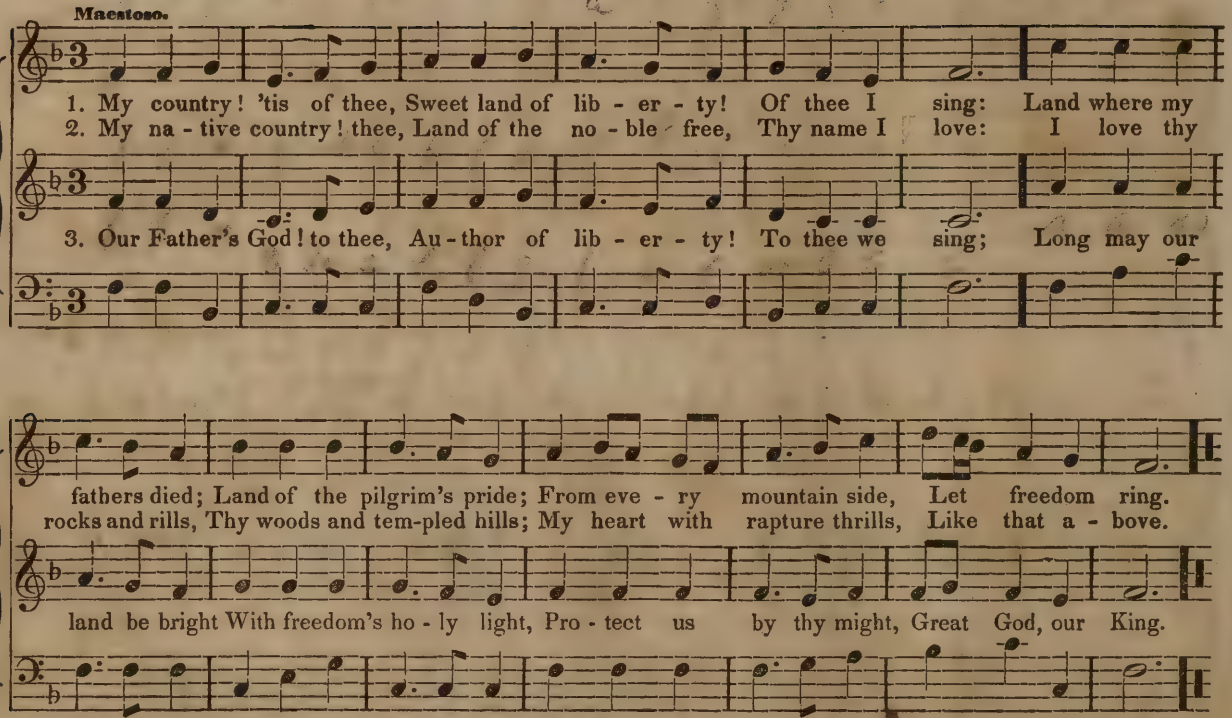

Andante.
m
1. How cheering the thought that the spir-its of bliss, Will bow their bright wings to a world such as
2. They come on the wings of the morn-ing, they come, Im-pa-tient to lead some poor wan-der-er
m
this, Will leave the sweet joys of the man-sions above To breath o'er our bosoms some mes-sage of love.
home, Some pilgrim to snatch from this stor-my a-bode, And lay him to rest in the arms of his God.

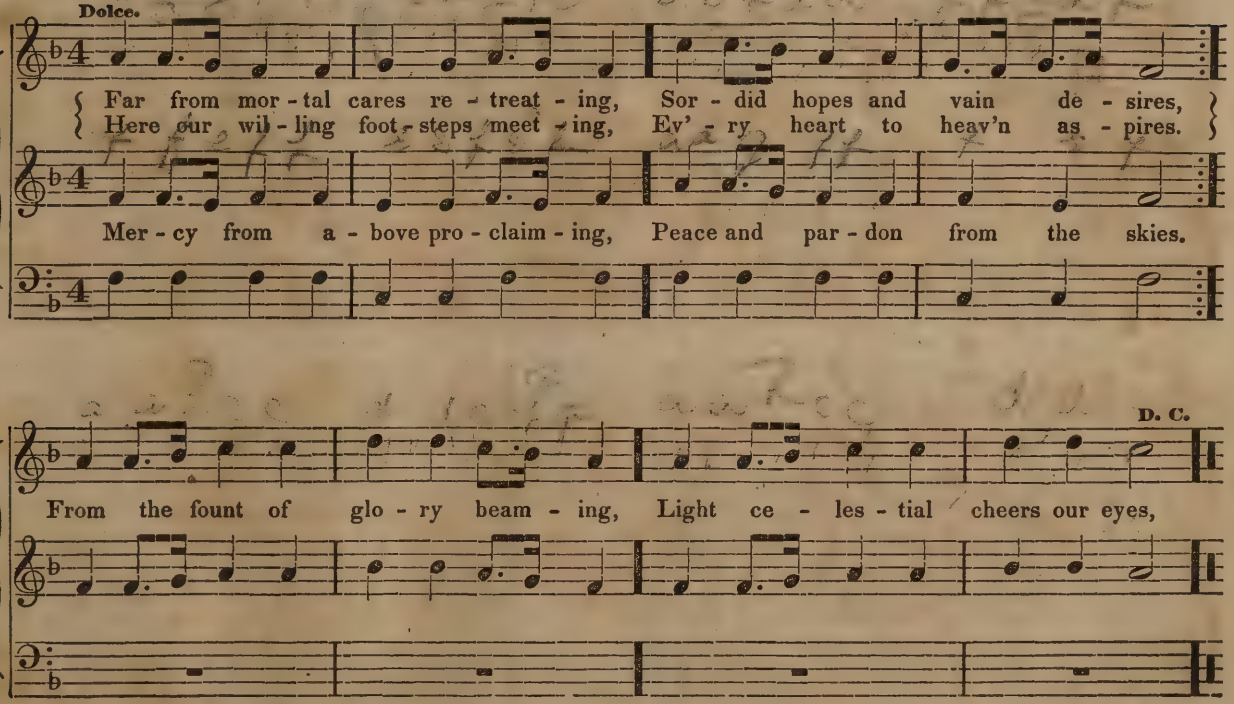
GENTLE ZEPHYR.

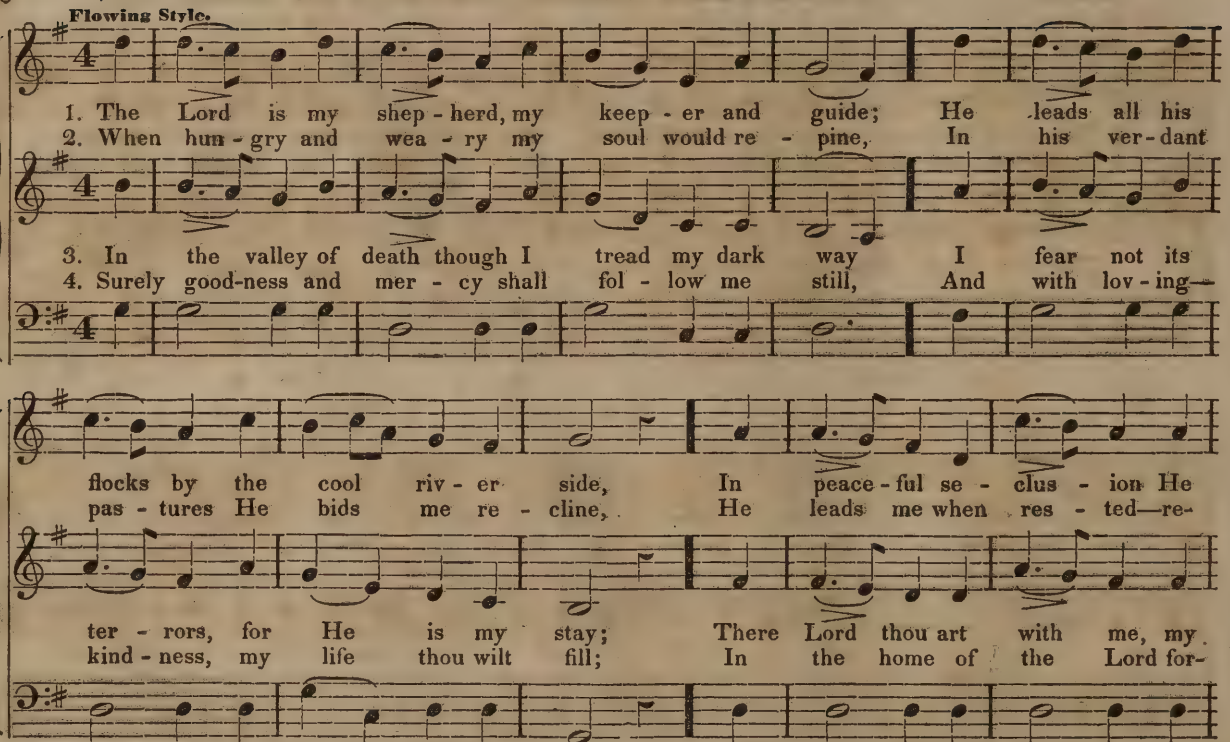
Poetry and music arranged expressly for this work.


Andante.
1. Charm-ing, pleas-ing un - seen wan - d'rer, Glid - ing o'er the dim - pled plain; Come de -
2. Then at si - lent so - ber eve - ning Hith - er may'st thou love to stray; With thy
- light - ful mag - ic ram - bler, Breathe up - on my lyre a - gain. Let thy
mild a - e - rial stran - ger, Let a moon-beam guide thy way. Yet I


mel - low wild notes swell-ing With its soft - est sooth - ing sound, Ech - o
oft will smile con - tent - ed While re - tir - ing in the vale, Thou shalt
through my low - ly dwell - ing Breath - ing heaven - ly mu - sic round.
pause a - while and list - en Far re - spon - sive Phi - lo - mel.


Maestoso.
1. My country! 'tis of thee, Sweet land of lib - er - ty! Of thee I sing: Land where my
2. My na - tive country! thee, Land of the no - ble free, Thy name I love: I love thy
3. Our Father's God! to thee, Au - thor of lib - er - ty! To thee we sing; Long may our
fathers died; Land of the pilgrim's pride; From eve - ry mountain side, Let freedom ring.
rocks and rills, Thy woods and tem-pled hills; My heart with rapture thrills, Like that a - bove.
land be bright With freedom's ho - ly light, Pro - tect us by thy might, Great God, our King.

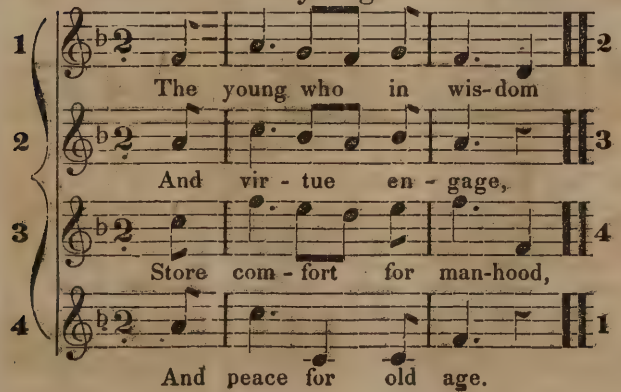

Dolce.
Far from mor - tal cares re - treat - ing, Sor - did hopes and vain de - sires,
Here our wil - ling foot - steps meet - ing, Ev' - ry heart to heav'n as - pires.
Mer - cy from a - bove pro - claim - ing, Peace and par - don from the skies.
D. C.
From the fount of glo - ry beam - ing, Light ce - les - tial cheers our eyes,


Flowing Style.
1. The Lord is my shep - herd, my keep - er and guide; He leads all his
2. When hun - gry and wea - ry my soul would re - pine, In his ver - dant
3. In the valley of death though I tread my dark way I fear not its
4. Surely good-ness and mer - cy shall fol - low me still, And with lov - ing—
flocks by the cool riv - er side, In peace - ful se - clus - ion He
pas - tures He bids me re - cline, He leads me when res - ted—re-
ter - rors, for He is my stay; There Lord thou art with me, my
kind - ness, my life thou wilt fill; In the home of the Lord for-

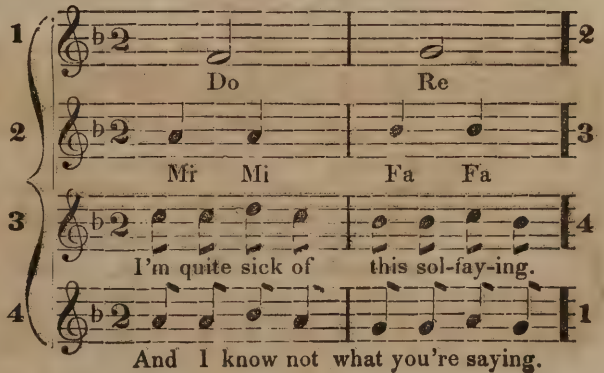
* This Psalm was composed by the late Rev. Albert W. Duy, (whose decease has excited so much interest,) when he was but 18 years of age.

Cres.
bids me re - pose Where soft - ly and sweet - ly the still wa - ter flows.
freshed, I a - wake In righteousness's paths for his Ho - - ly Name's sake.
foes thou wilt thwart, Thy rod is my com - fort—thy staff my sup - port.
ev - er I'll dwell, His prai - ses to all gen - er - a - tions I'll tell.

ROUND.—The young who in wisdom.

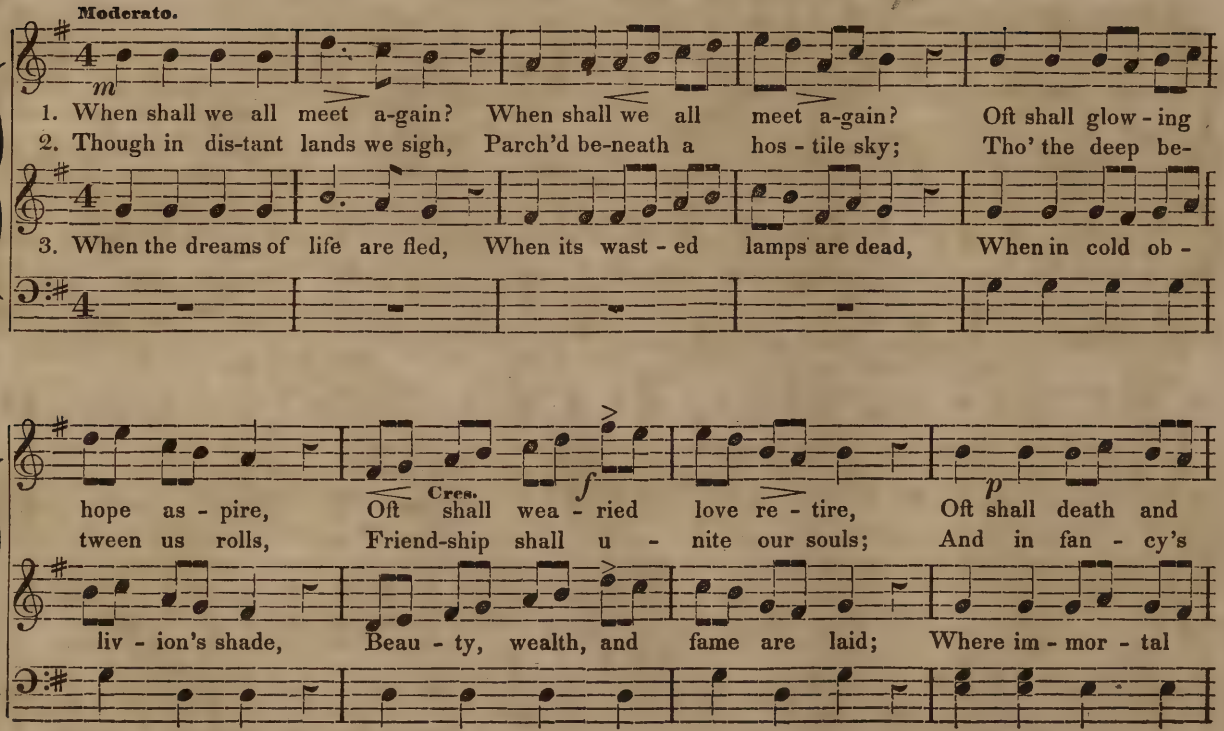


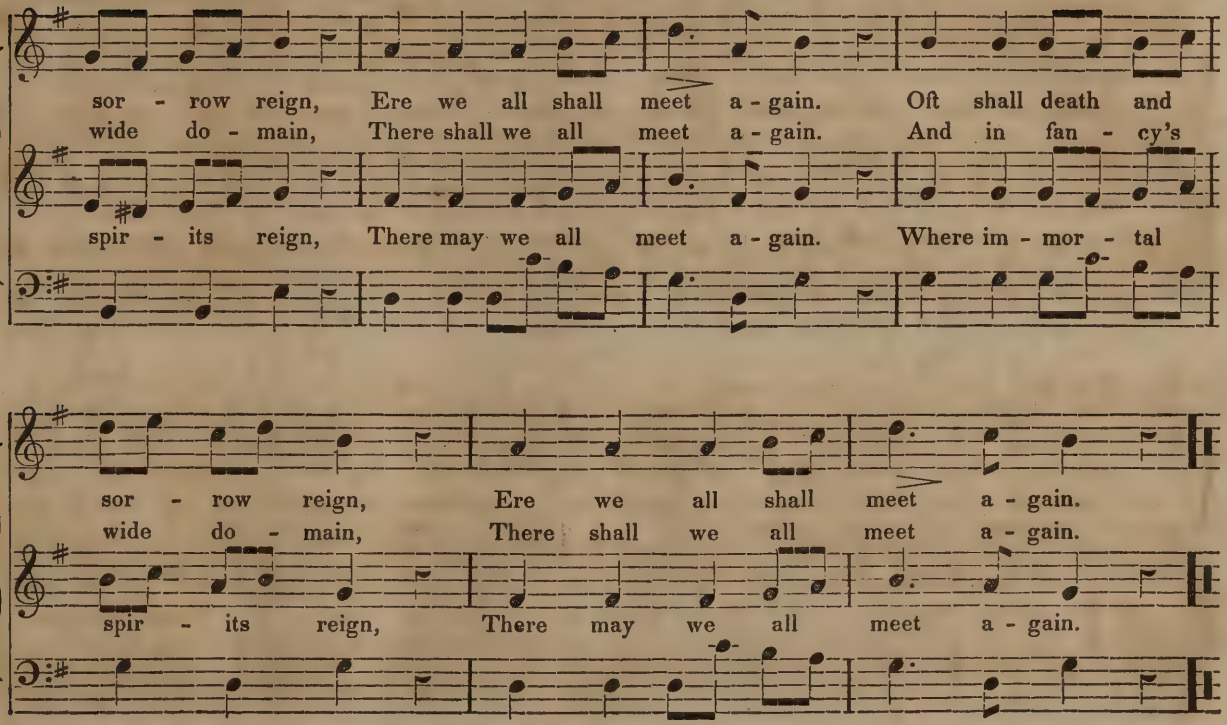
ROUND.



WHEN SHALL WE ALL MEET AGAIN?

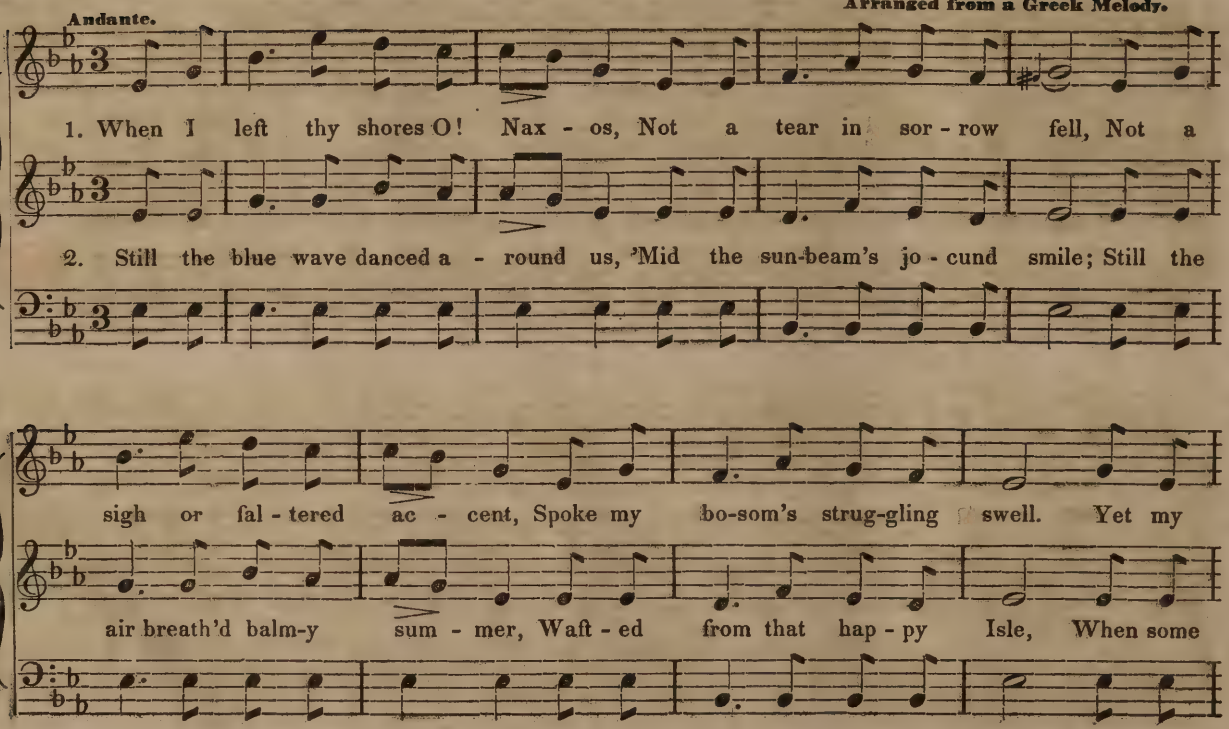
E. S. NASON.

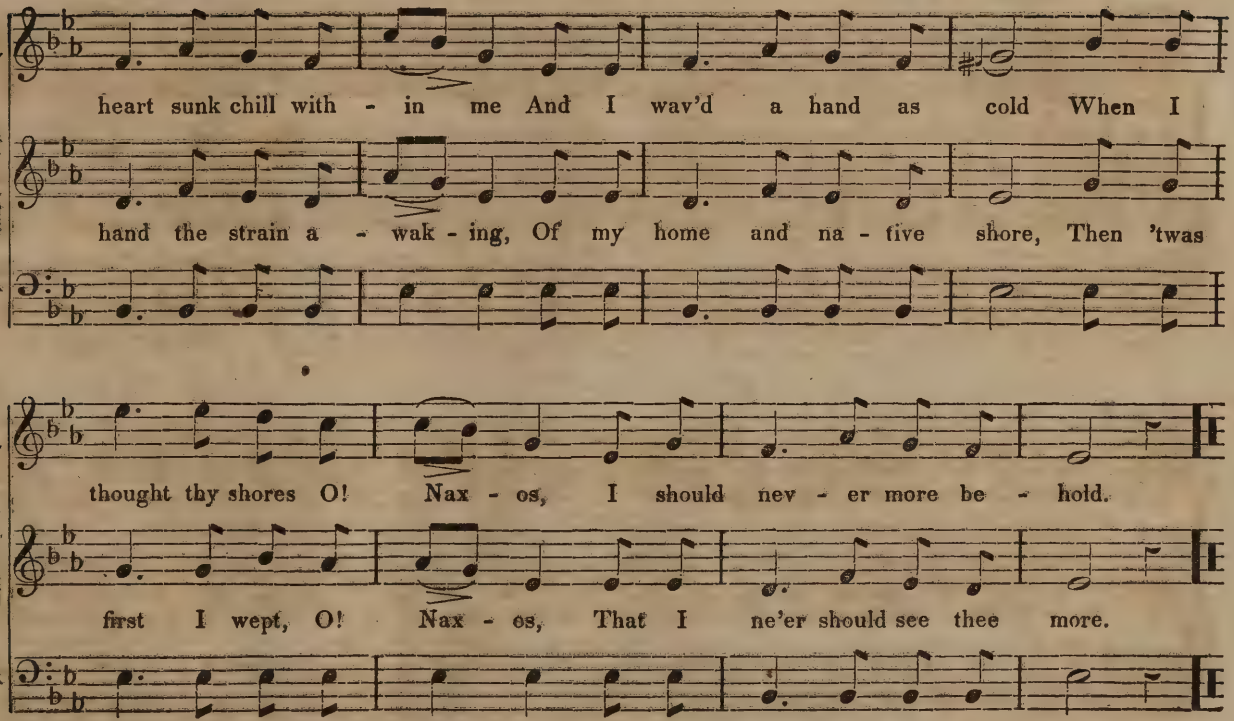

Moderato.
m
1. When shall we all meet a-gain? When shall we all meet a-gain? Oft shall glow - ing
2. Though in dis-tant lands we sigh, Parch'd be-neath a hos - tile sky; Tho' the deep be-
3. When the dreams of life are fled, When its wast - ed lamps are dead, When in cold ob -
Cres.
f
p
hope as - pire, Oft shall wea - ried love re - tire, Oft shall death and
tween us rolls, Friend-ship shall u - nite our souls; And in fan - cy's
liv - ion's shade, Beau - ty, wealth, and fame are laid; Where im - mor - tal


sor - row reign, Ere we all shall meet a - gain. Oft shall death and
wide do - main, There shall we all meet a - gain. And in fan - cy's
spir - its reign, There may we all meet a - gain. Where im - mor - tal
sor - row reign, Ere we all shall meet a - gain.
wide do - main, There shall we all meet a - gain.
spir - its reign, There may we all meet a - gain.

WHEN I LEFT THY SHORES, O NAXOS.

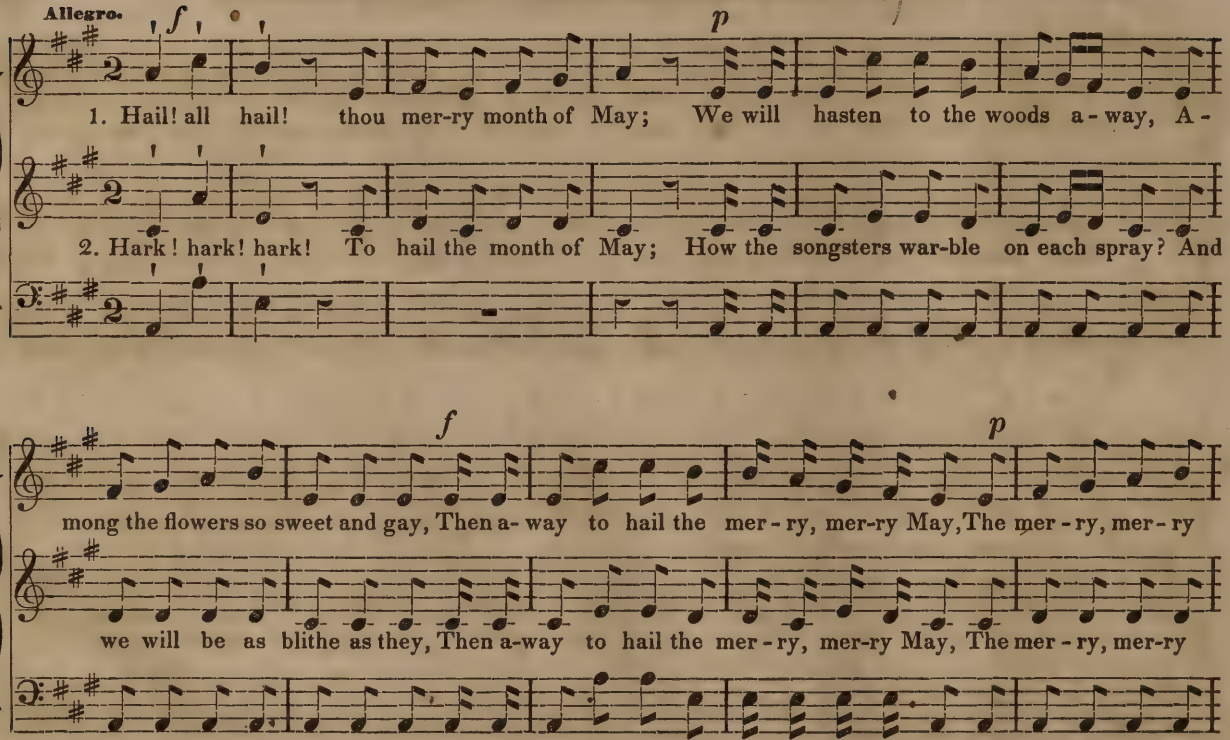
Arranged from a Greek Melody.

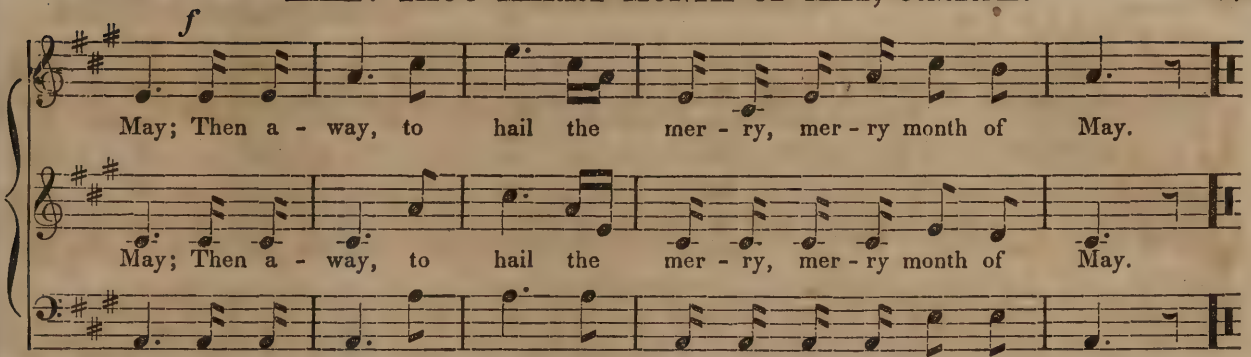

Andante.
1. When I left thy shores O! Nax - os, Not a tear in sor - row fell, Not a
2. Still the blue wave danced a - round us, 'Mid the sun-beam's jo - cund smile; Still the
sigh or fal - tered ac - cent, Spoke my bo-som's strug-gling swell. Yet my
air breath'd balm-y sum - mer, Waft - ed from that hap - py Isle, When some


heart sunk chill with - in me And I wav'd a hand as cold When I
hand the strain a - wak - ing, Of my home and na - tive shore, Then 'twas
thought thy shores O! Nax - os, I should nev - er more be - hold.
first I wept, O! Nax - os, That I ne'er should see thee more.

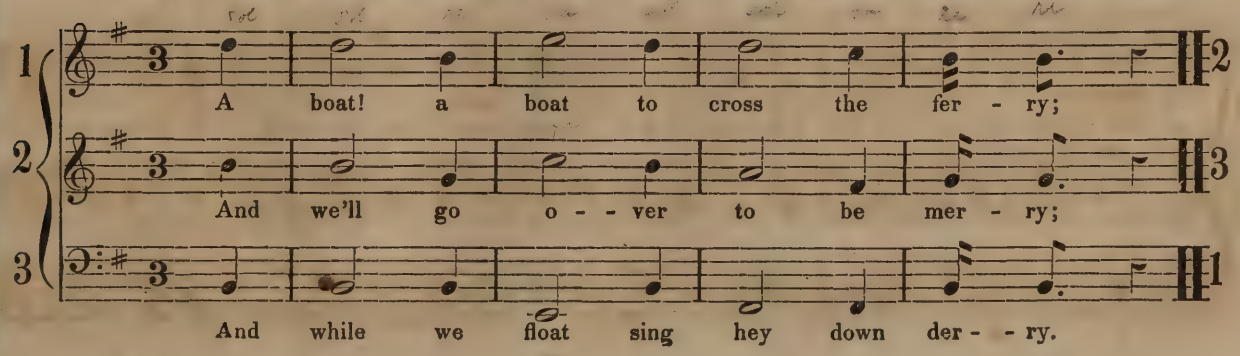
HAIL! THOU MERRY MONTH OF MAY.

C. M. VON WEBER.

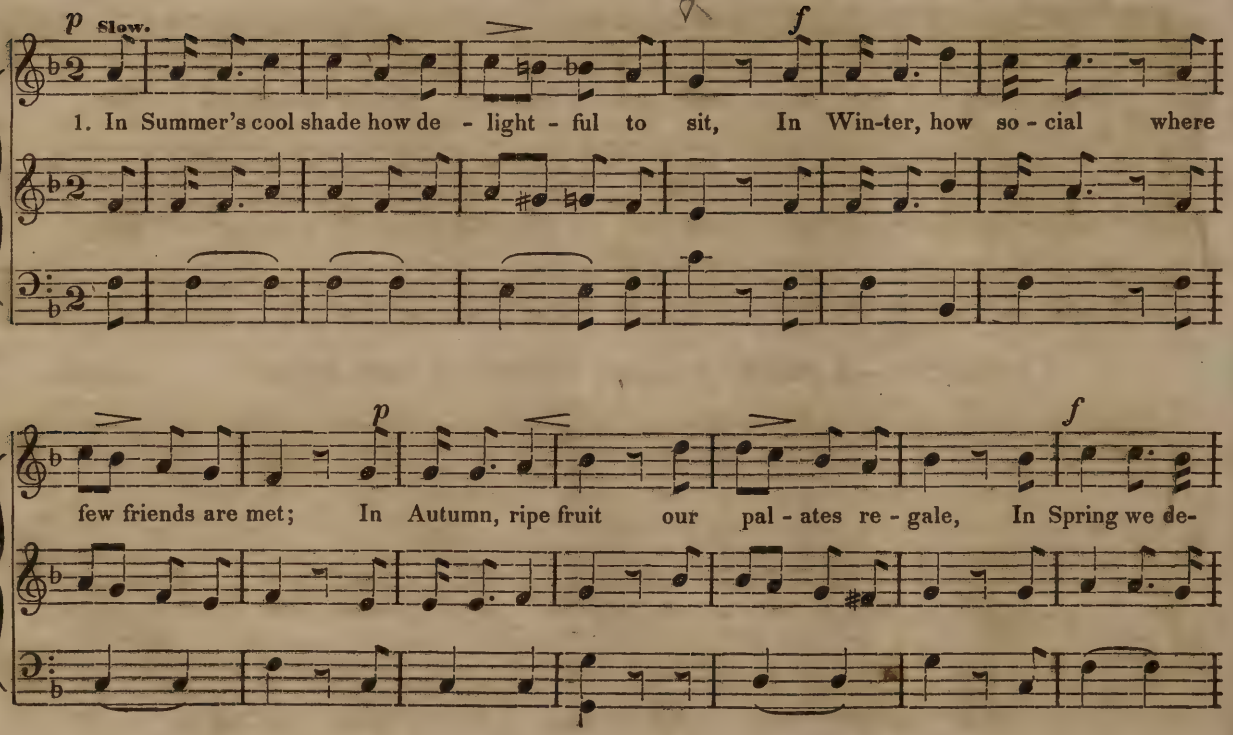

Allegro.
f
p
1. Hail! all hail! thou mer-ry month of May; We will hasten to the woods a-way, A-
2. Hark! hark! hark! To hail the month of May; How the songsters war-ble on each spray? And
f
p
mong the flowers so sweet and gay, Then a-way to hail the mer-ry, mer-ry May, The mer-ry, mer-ry
we will be as blithe as they, Then a-way to hail the mer-ry, mer-ry May, The mer-ry, mer-ry

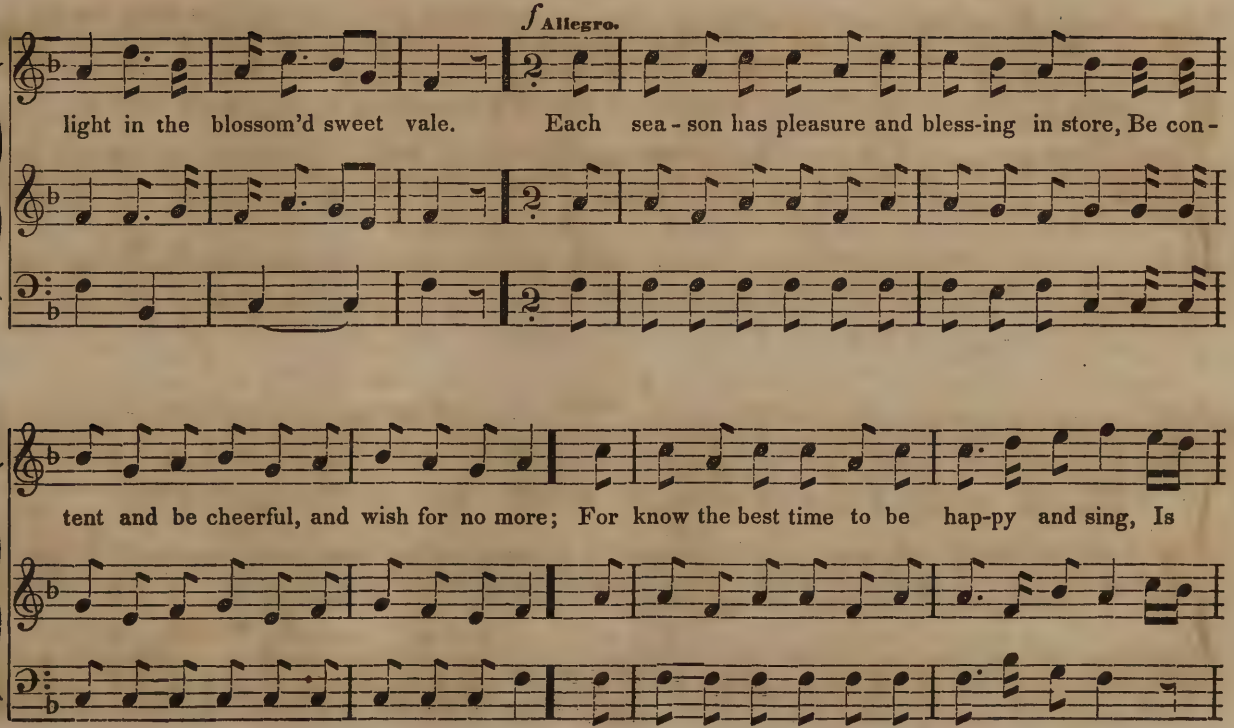


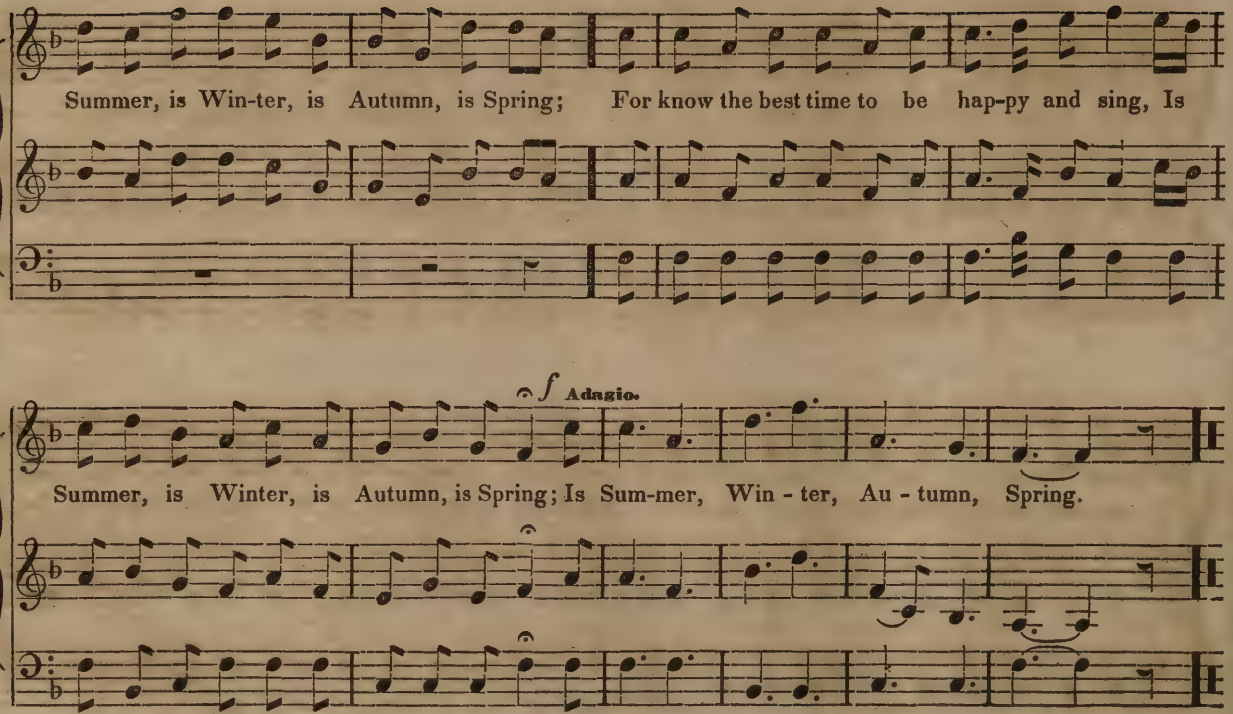
ROUND.—A BOAT, A BOAT TO CROSS THE FERRY. JENKINS.

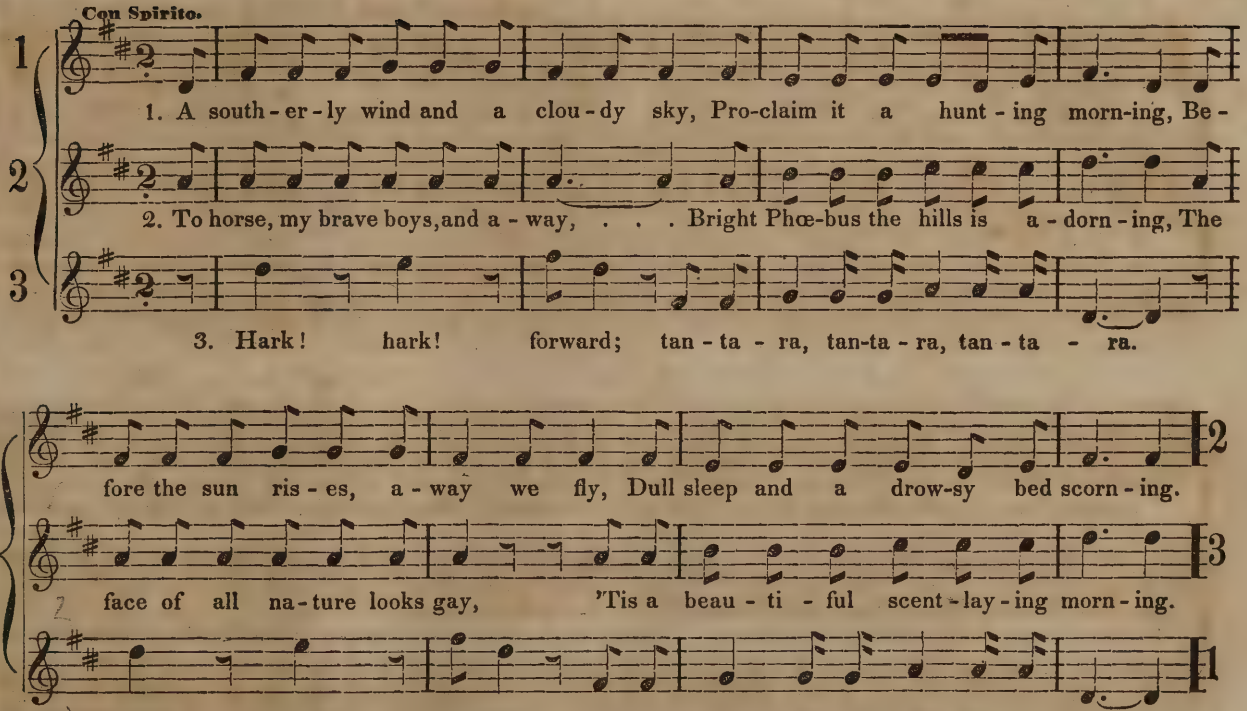


Arranged expressly for this work.

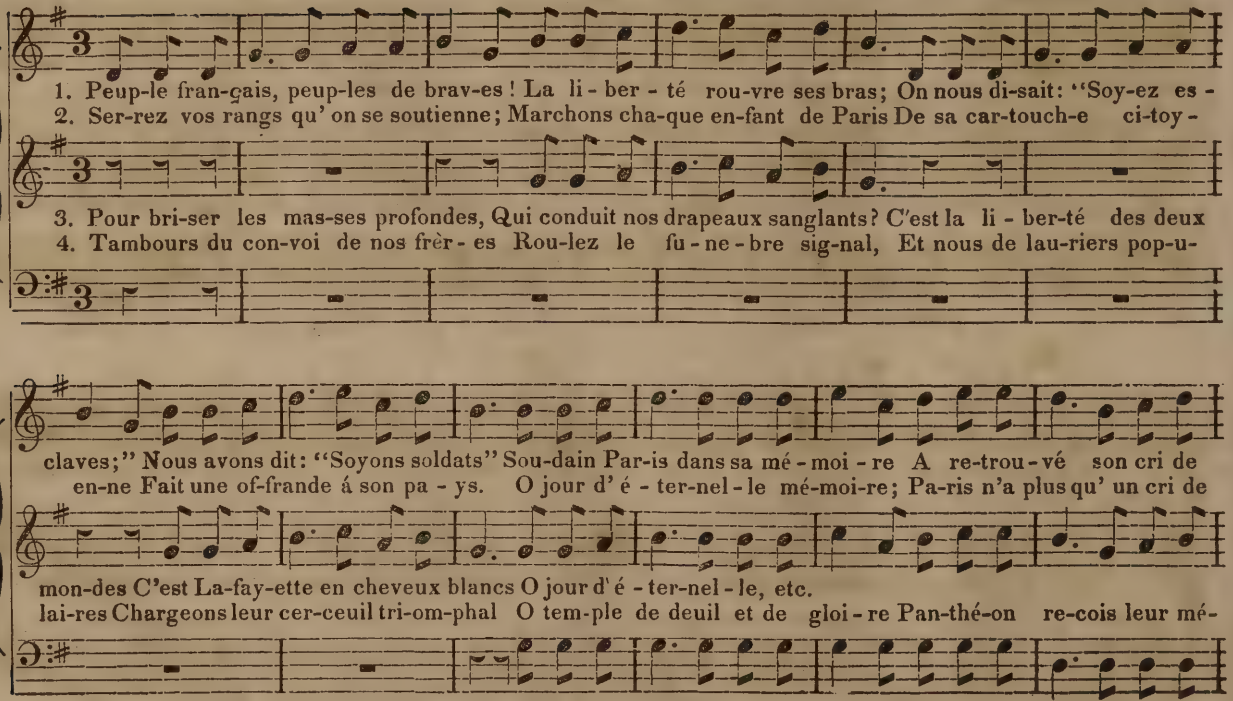

p Slow.
f
1. In Summer's cool shade how de - light - ful to sit, In Win-ter, how so - cial where
p
f
few friends are met; In Autumn, ripe fruit our pal - ates re - gale, In Spring we de-

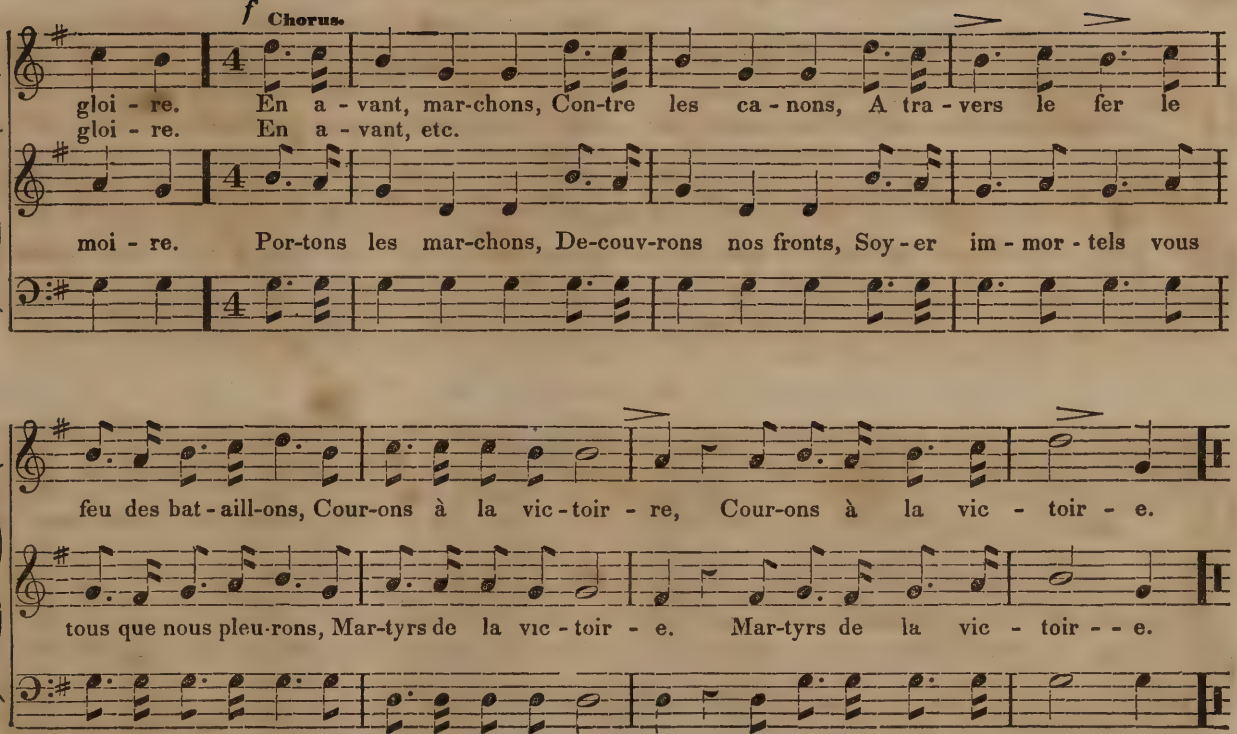

f Allegro.
light in the blossom'd sweet vale. Each sea - son has pleasure and bless-ing in store, Be con -
tent and be cheerful, and wish for no more; For know the best time to be hap-py and sing, Is


Summer, is Win-ter, is Autumn, is Spring; For know the best time to be hap-py and sing, Is
f Adagio.
Summer, is Winter, is Autumn, is Spring; Is Sum-mer, Win - ter, Au - tumn, Spring.


Con Spirito.
1
2
3
1. A south-er-ly wind and a clou-dy sky, Pro-claim it a hunt-ing morn-ing, Be-
2. To horse, my brave boys, and a-way, . . . Bright Phœ-bus the hills is a-dorn-ing, The
3. Hark! hark! forward; tan-ta-ra, tan-ta-ra, tan-ta-ra.
fore the sun ris-es, a-way we fly, Dull sleep and a drow-sy bed scorn-ing.
face of all na-ture looks gay, 'Tis a beau-ti-ful scent-lay-ing morn-ing.
Hark! hark! for-ward; tan-ta-ra. tan-ta-ra tan-ta-ra.

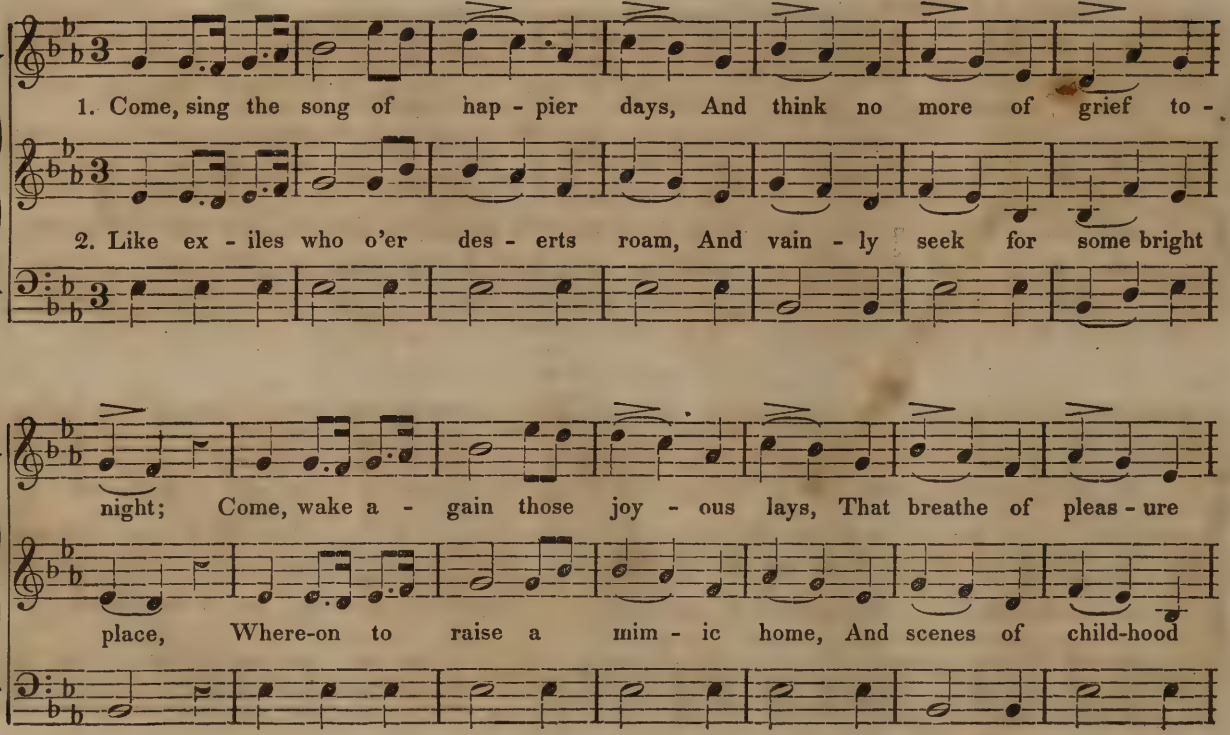
Arranged from the French expressly for this work.

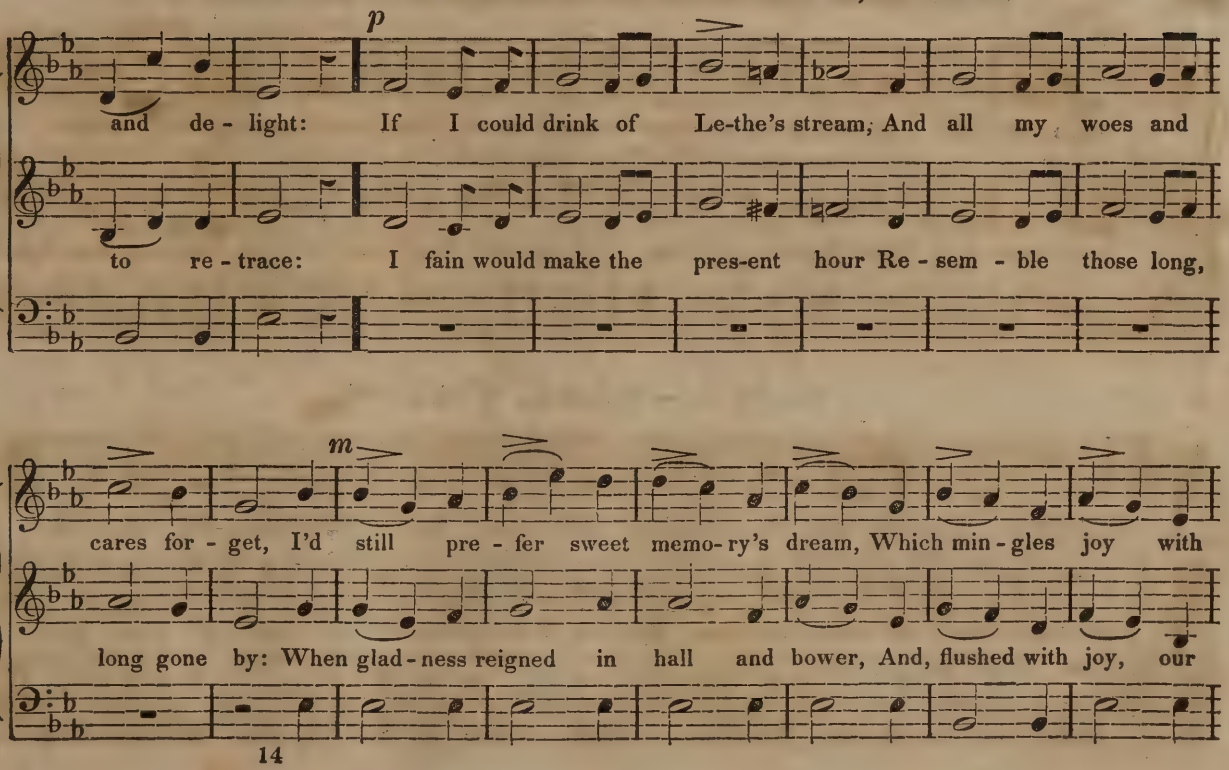

1. Peup-le fran-çais, peup-les de brav-es ! La li - ber - té rou-vre ses bras; On nous di-sait: "Soy-ez es -
2. Ser-rez vos rangs qu' on se soutienne; Marchons cha-que en-fant de Paris De sa car-touch-e ci-toy -
3. Pour bri-ser les mas-ses profondes, Qui conduit nos drapeaux sanglants? C'est la li - ber-té des deux
4. Tambours du con-voi de nos frèr - es Rou-lez le fu - ne - bre sig-nal, Et nous de lau-riers pop-u-
claves;" Nous avons dit: "Soyons soldats" Sou-dain Par-is dans sa mé - moi - re A re-trou - vé son cri de
en-ne Fait une of-frande á son pa - ys. O jour d' é - ter-nel - le mé-moi-re; Pa-ris n'a plus qu' un cri de
mon-des C'est La-fay-ette en cheveux blancs O jour d' é - ter-nel - le, etc.
lai-res Chargeons leur cer-ceuil tri-om-phal O tem-ple de deuil et de gloi - re Pan-thé-on re-cois leur mé-

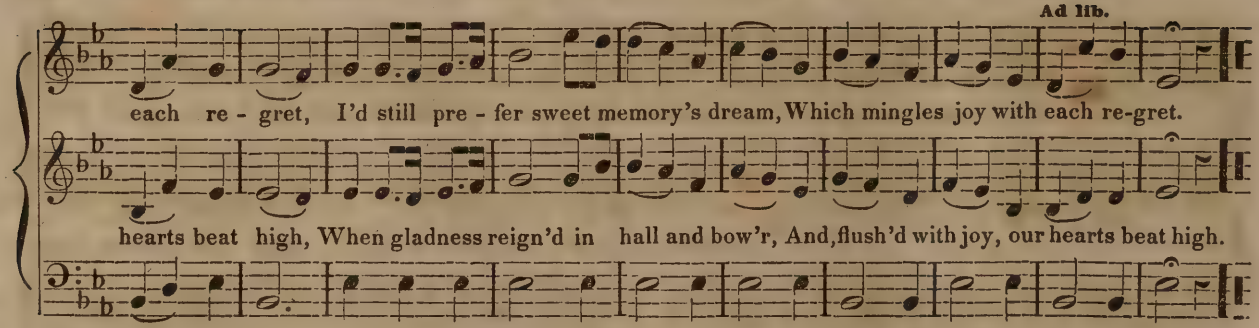

f Chorus.
gloi - re. En a - vant, mar-chons, Con-tre les ca - nons, A tra - vers le fer le
gloi - re. En a - vant, etc.
moi - re. Por-tons les mar-chons, De-couv-rons nos fronts, Soy - er im - mor - tels vous
feu des bat - aill-ons, Cour-ons à la vic - toir - re, Cour-ons à la vic - toir - e.
tous que nous pleu-rons, Mar-tyrs de la vic - toir - e. Mar-tyrs de la vic - toir - - e.

COME, SING THE SONG OF HAPPIER DAYS.

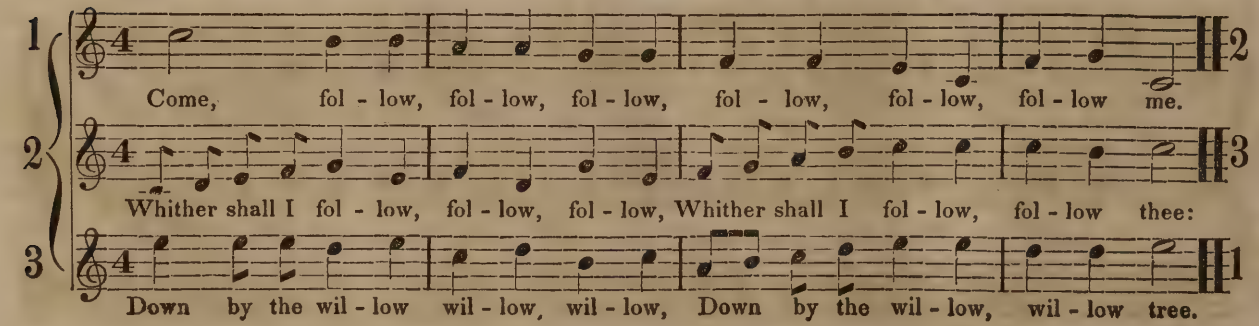
T. VALENTINE.

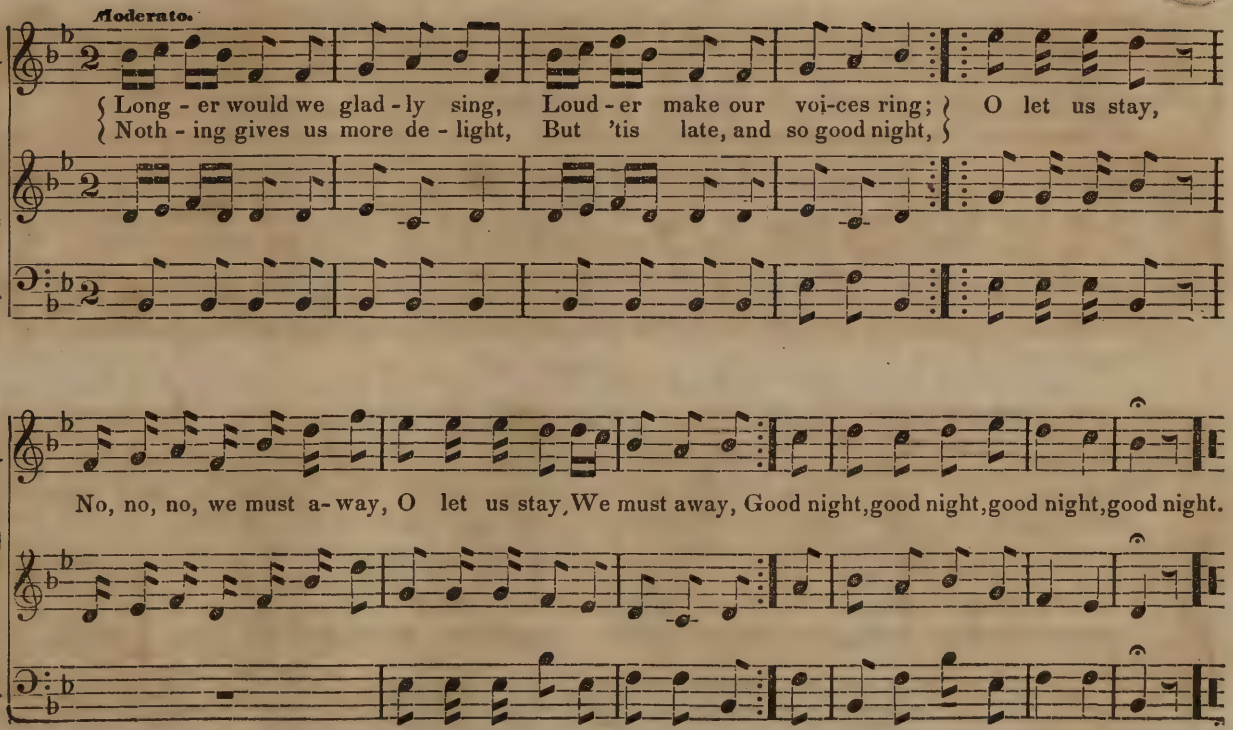

1. Come, sing the song of hap - pier days, And think no more of grief to -
2. Like ex - iles who o'er des - erts roam, And vain - ly seek for some bright
night; Come, wake a - gain those joy - ous lays, That breathe of pleas - ure
place, Where-on to raise a mim - ic home, And scenes of child-hood


p
and de - light: If I could drink of Le-the's stream; And all my woes and
to re - trace: I fain would make the pres-ent hour Re - sem - ble those long,
m
cares for - get, I'd still pre - fer sweet memo-ry's dream, Which min - gles joy with
long gone by: When glad - ness reigned in hall and bower, And, flushed with joy, our
14


Ad lib.
each re - gret, I'd still pre - fer sweet memory's dream, Which mingles joy with each re-gret.
hearts beat high, When gladness reign'd in hall and bow'r, And, flush'd with joy, our hearts beat high.

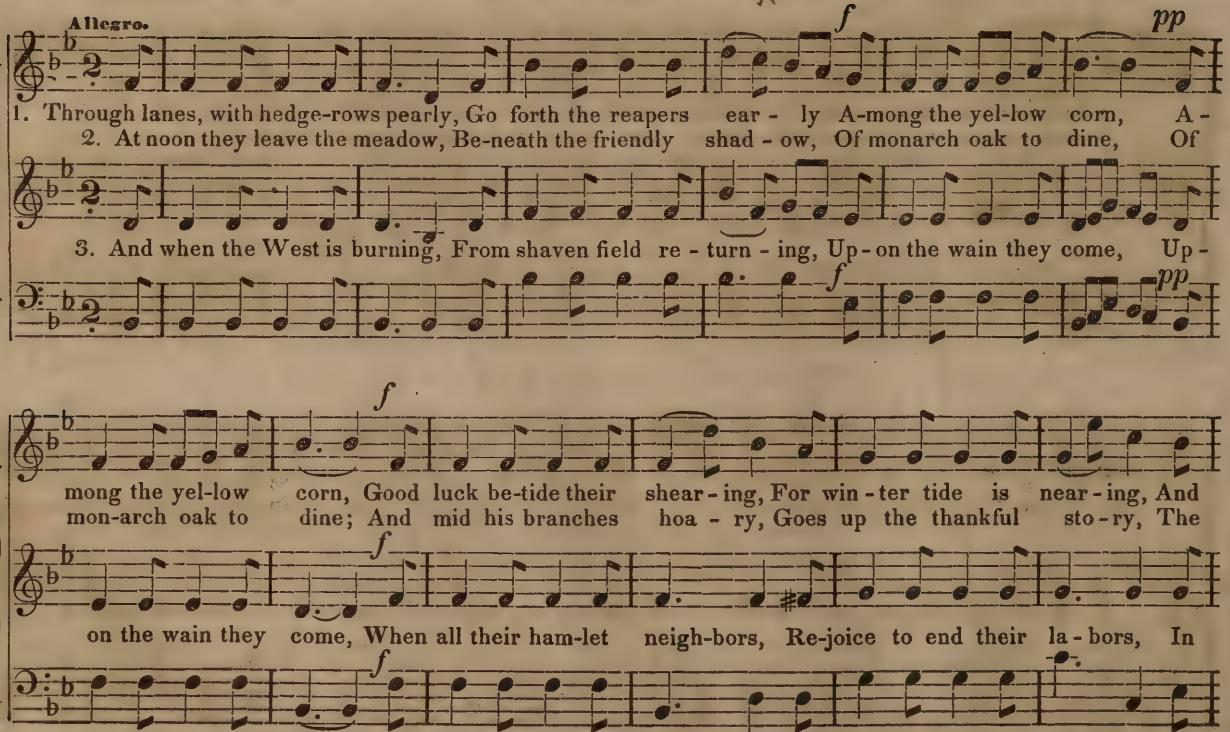
CATCH.—COME, FOLLOW.

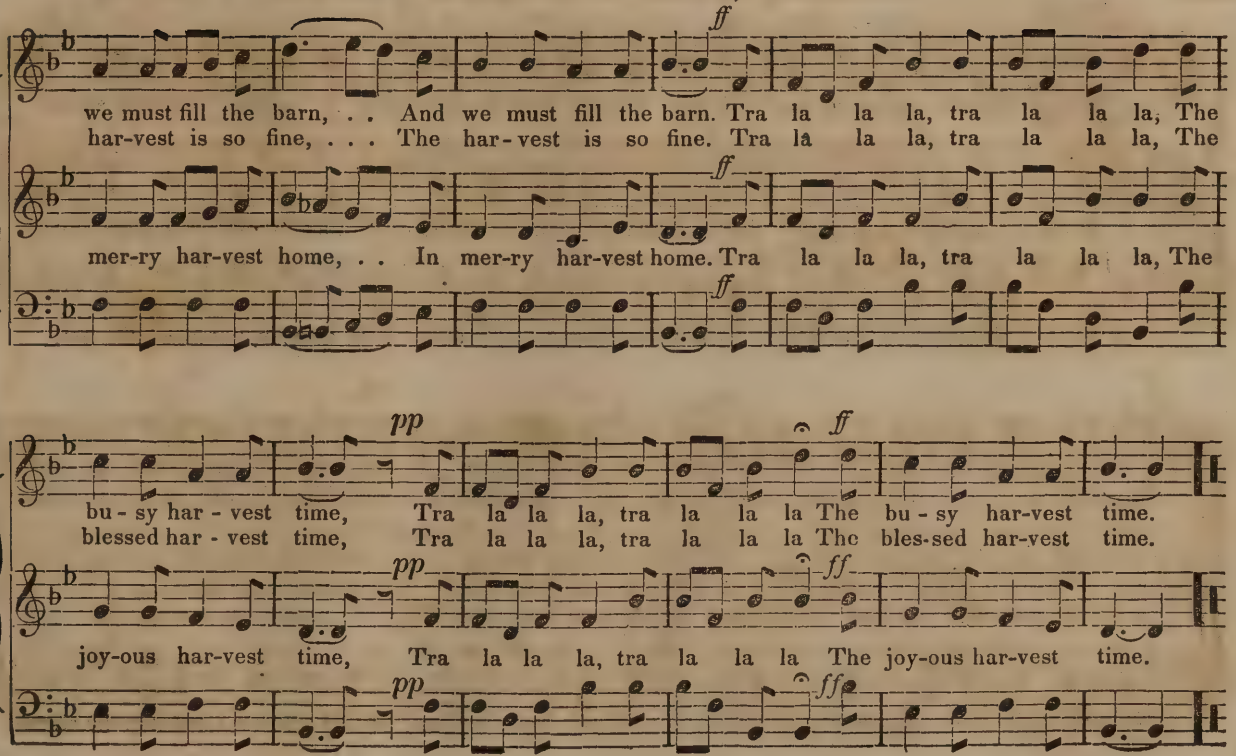

1
2
3
Come, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low me.
Whither shall I fol - low, fol - low, fol - low, Whither shall I fol - low, fol - low thee:
Down by the wil - low wil - low, wil - low, Down by the wil - low, wil - low tree.


Moderato.
Long - er would we glad - ly sing, Loud - er make our voi-ces ring; O let us stay,
Noth - ing gives us more de - light, But 'tis late, and so good night,
No, no, no, we must a - way, O let us stay, We must away, Good night, good night, good night, good night.

THE HARVEST TIME.

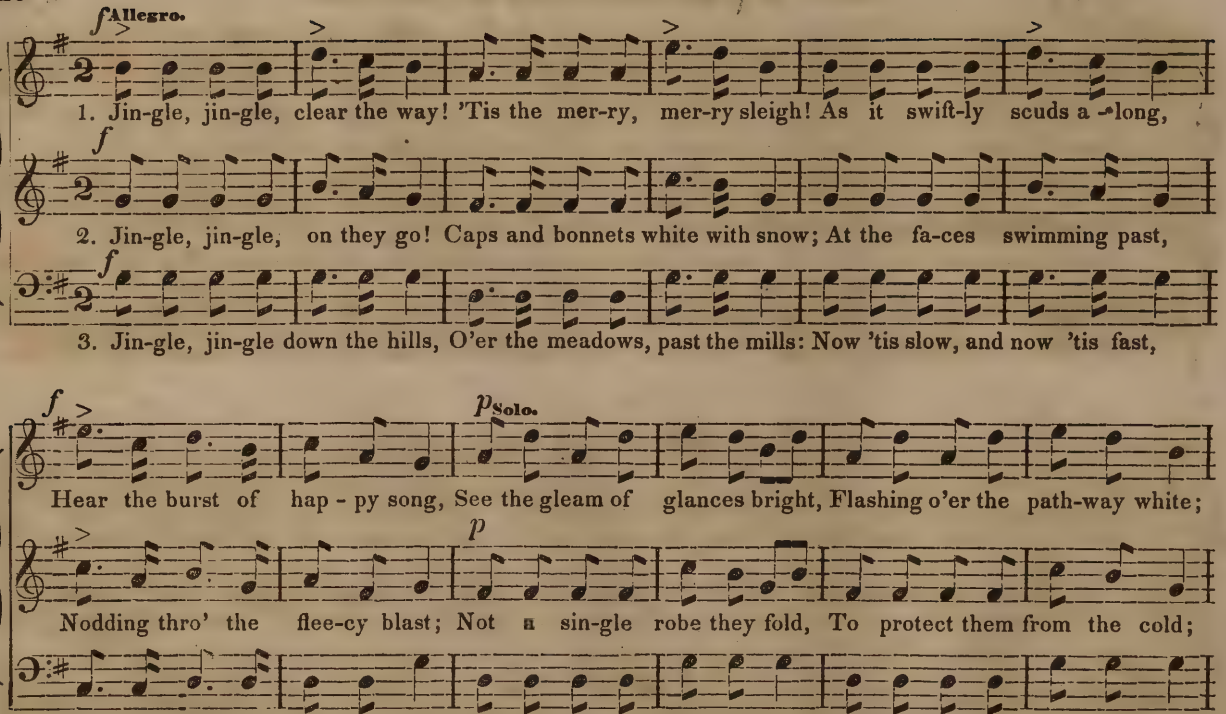
Arranged from Hullan.

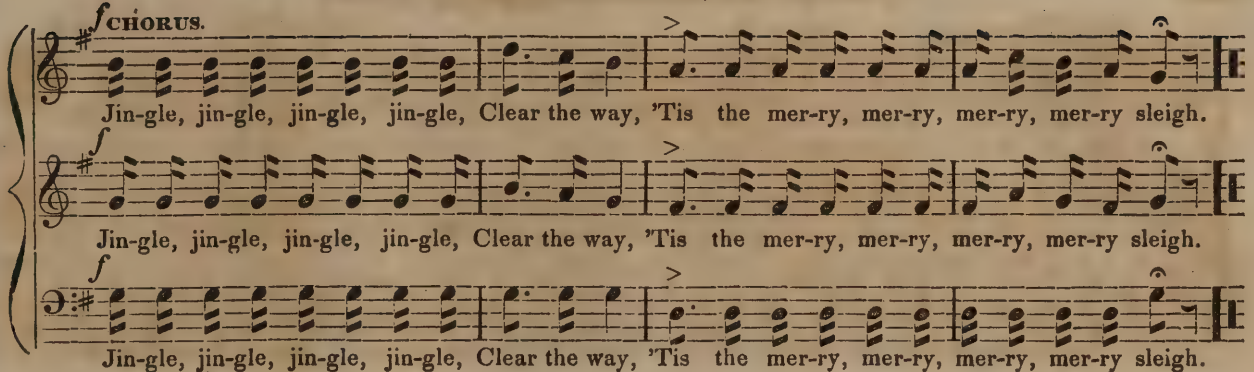

Allegro.
f
pp
1. Through lanes, with hedge-rows pearly, Go forth the reapers ear - ly A-mong the yel-low corn, A-
2. At noon they leave the meadow, Be-neath the friendly shad - ow, Of monarch oak to dine, Of
3. And when the West is burning, From shaven field re - turn - ing, Up - on the wain they come, Up -
f
pp
mong the yel-low corn, Good luck be-tide their shear - ing, For win - ter tide is near - ing, And
mon-arch oak to dine; And mid his branches hoa - ry, Goes up the thankful sto - ry, The
on the wain they come, When all their ham-let neigh-bors, Re-joice to end their la - bors, In


ff
we must fill the barn, . . And we must fill the barn. Tra la la la, tra la la la, The
har-vest is so fine, . . . The har-vest is so fine. Tra la la la, tra la la la, The
ff
mer-ry har-vest home, . . In mer-ry har-vest home. Tra la la la, tra la la la, The
ff
pp
ff
bu - sy har - vest time, Tra la la la, tra la la la The bu - sy har-vest time.
blessed har - vest time, Tra la la la, tra la la la The bles-sed har-vest time.
pp
ff
joy-ous har-vest time, Tra la la la, tra la la la The joy-ous har-vest time.
pp
ff

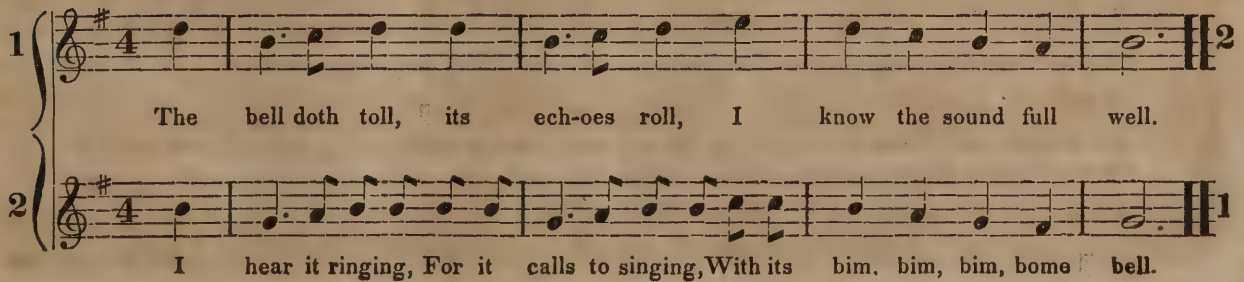
THE SLEIGH RIDE.

E. S. NASON.


f Allegro.
1. Jin-gle, jin-gle, clear the way! 'Tis the mer-ry, mer-ry sleigh! As it swift-ly scuds a - long,
f
2. Jin-gle, jin-gle, on they go! Caps and bonnets white with snow; At the fa-ces swimming past,
f
3. Jin-gle, jin-gle down the hills, O'er the meadows, past the mills: Now 'tis slow, and now 'tis fast,
f
Hear the burst of hap - py song, See the gleam of
p Solo.
glances bright, Flashing o'er the path-way white;
p
Nodding thro' the flee-cy blast; Not a sin-gle robe they fold, To protect them from the cold;
Winter will not al-ways last; Eve - ry pleasure has its time, Spring will come and stop the chime!


f CHORUS.
Jin-gle, jin-gle, jin-gle, jin-gle, Clear the way, 'Tis the mer-ry, mer-ry, mer-ry, mer-ry sleigh.
f
Jin-gle, jin-gle, jin-gle, jin-gle, Clear the way, 'Tis the mer-ry, mer-ry, mer-ry, mer-ry sleigh.
f
Jin-gle, jin-gle, jin-gle, jin-gle, Clear the way, 'Tis the mer-ry, mer-ry, mer-ry, mer-ry sleigh.

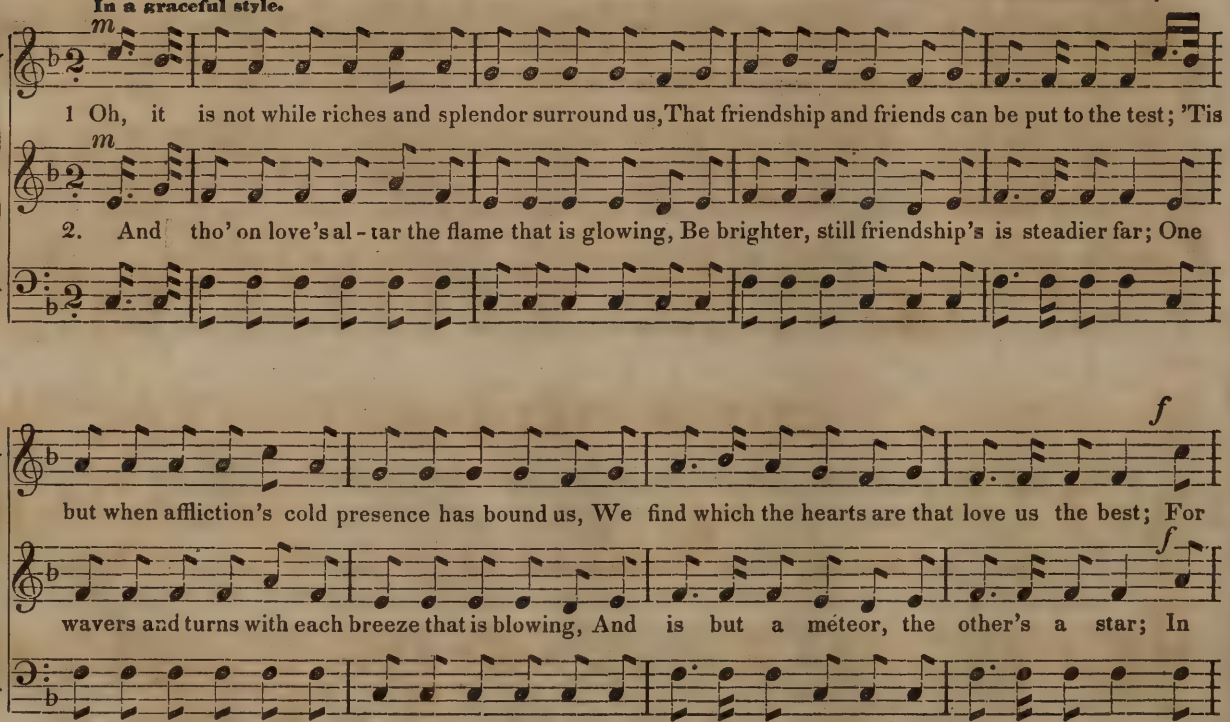
ROUND.—THE BELL.

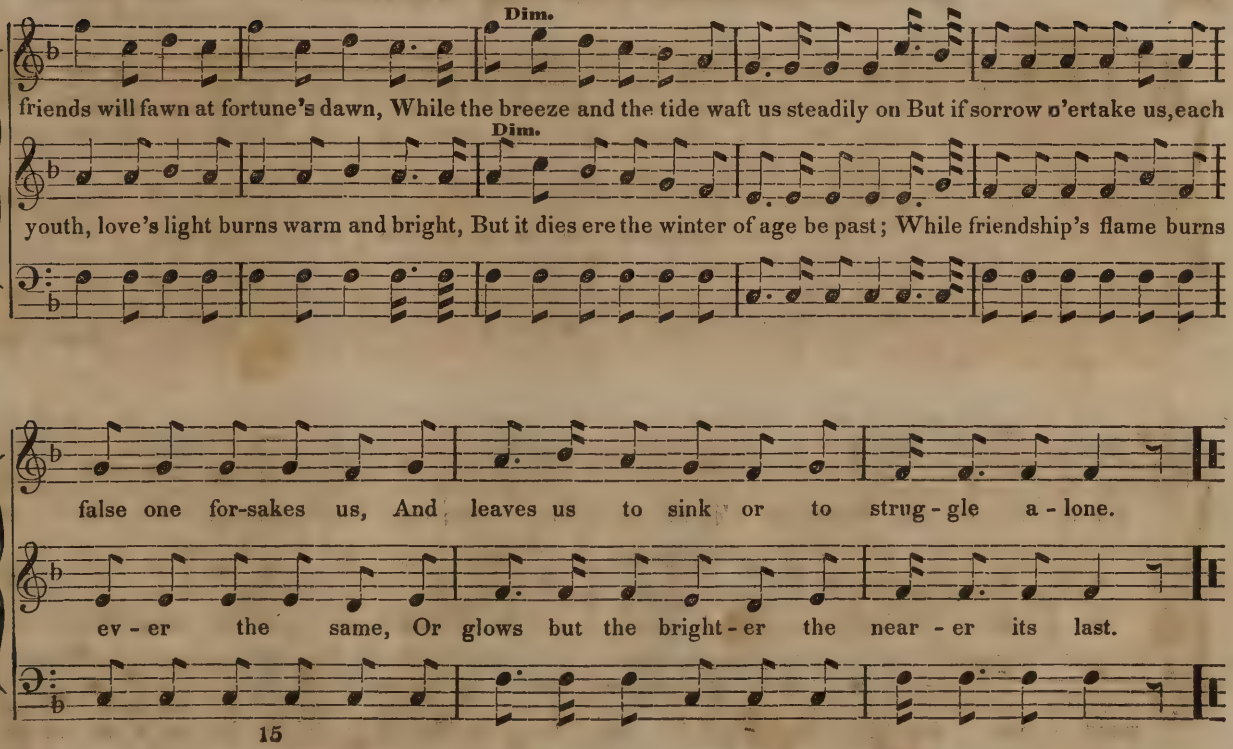

1
2
The bell doth toll, its ech-oes roll, I know the sound full well.
2
1
I hear it ringing, For it calls to singing, With its bim, bim, bim, bome bell.

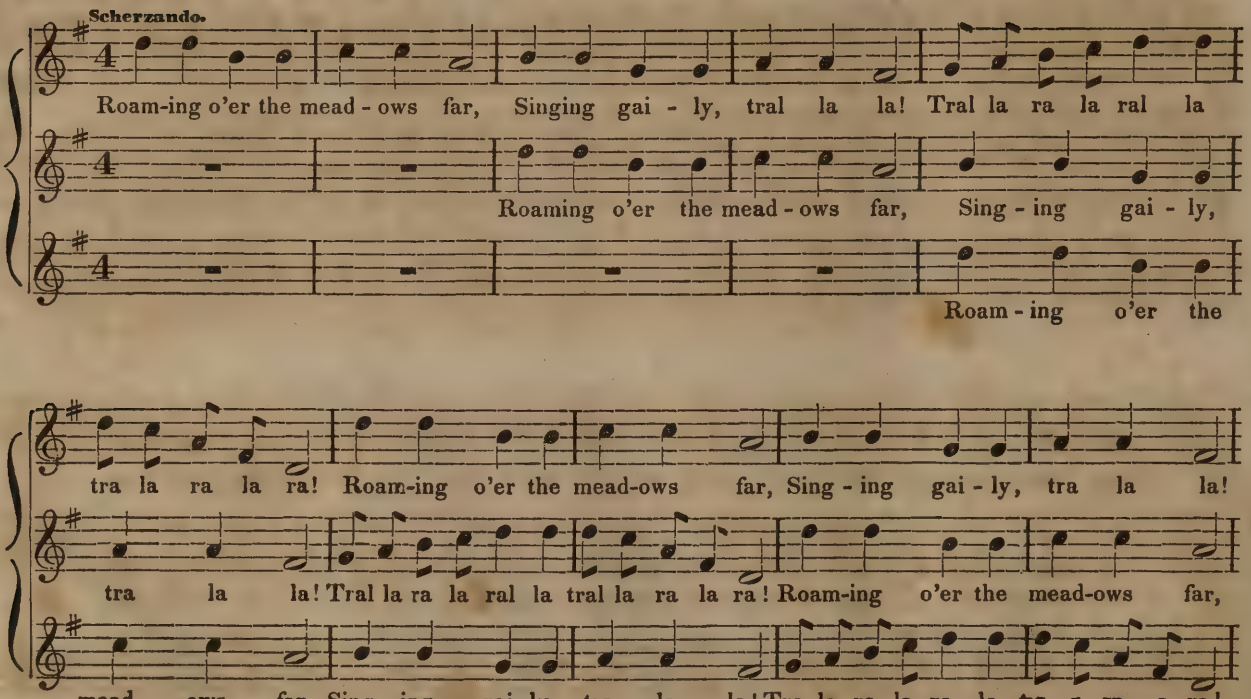
OH! IT IS NOT WHILE RICHES.

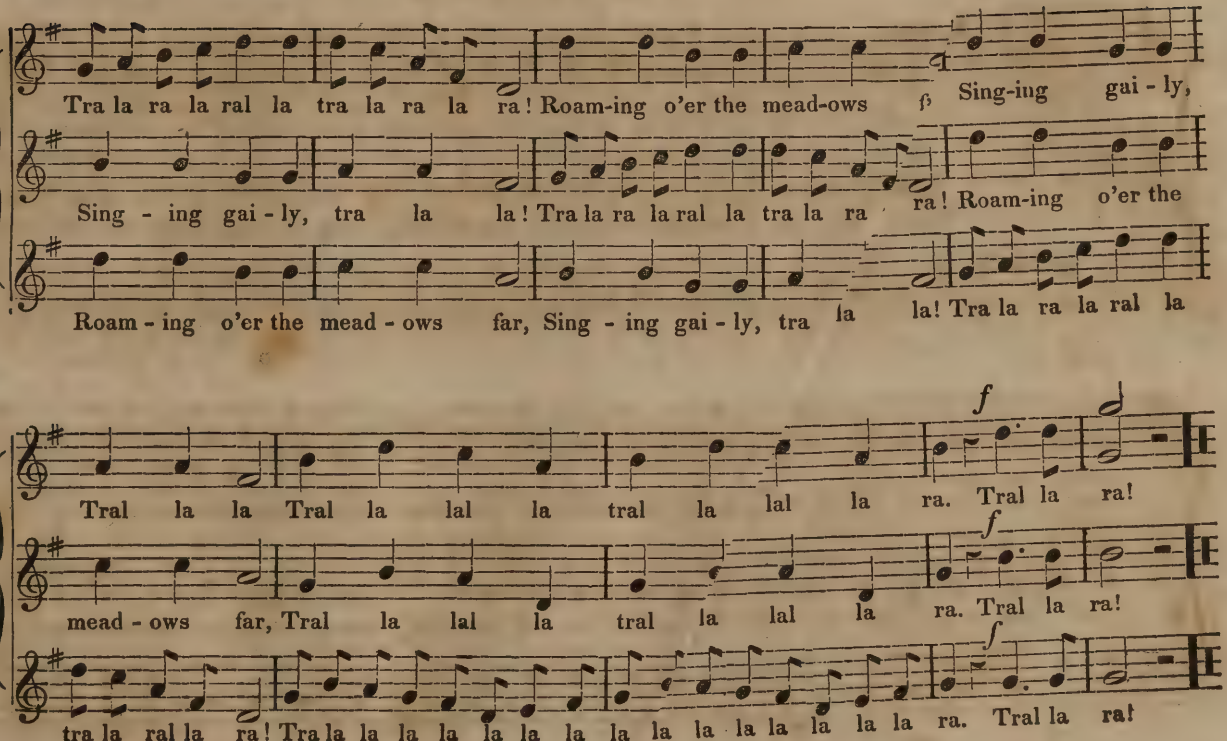
In a graceful style.

Arranged from an Irish Melody.

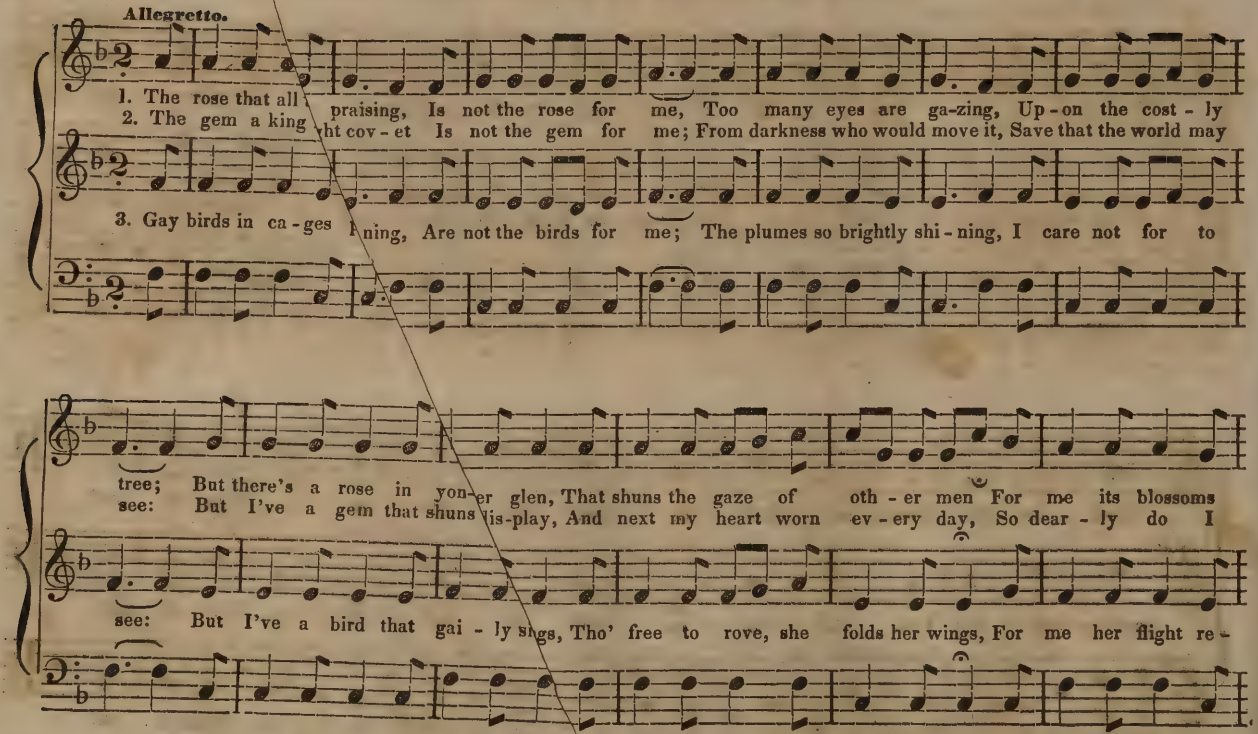

m
1 Oh, it is not while riches and splendor surround us, That friendship and friends can be put to the test; 'Tis
m
2. And tho' on love's al - tar the flame that is glowing, Be brighter, still friendship's is steadier far; One
f
but when affliction's cold presence has bound us, We find which the hearts are that love us the best; For
f
wavers and turns with each breeze that is blowing, And is but a meteor, the other's a star; In

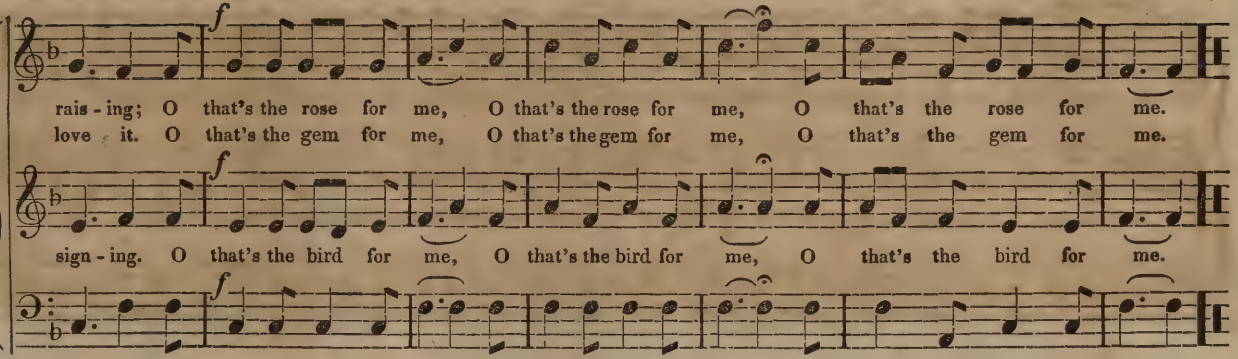

Dim.
friends will fawn at fortune's dawn, While the breeze and the tide waft us steadily on But if sorrow o'ertake us, each
Dim.
youth, love's light burns warm and bright, But it dies ere the winter of age be past; While friendship's flame burns
false one for-sakes us, And leaves us to sink or to strug-gle a-lone.
ev-er the same, Or glows but the bright-er the near-er its last.
15


Scherzando.
Roam-ing o'er the mead - ows far, Singing gai - ly, tral la la! Tral la ra la ral la
Roaming o'er the mead - ows far, Sing - ing gai - ly,
Roam - ing o'er the
tra la ra la ra! Roam-ing o'er the mead-ows far, Sing - ing gai - ly, tra la la!
tra la la! Tral la ra la ral la tral la ra la ra! Roam-ing o'er the mead-ows far,
mead - ows far, Sing - ing, gai-ly, tra la la! Tra la ra la ra la


Tra la ra la ral la tra la ra la ra! Roam-ing o'er the mead-ows Sing-ing gai - ly,
Sing - ing gai - ly, tra la la! Tra la ra la ral la tra la ra ra! Roam-ing o'er the
Roam - ing o'er the mead - ows far, Sing - ing gai - ly, tra la la! Tra la ra la ral la
f
Tral la la Tral la lal la tral la lal la ra. Tral la ra!
mead - ows far, Tral la lal la tral la lal la ra. Tral la ra!
tra la ral la ra! Tra la la la la la la la la la la la la la la ra. Tral la ra!

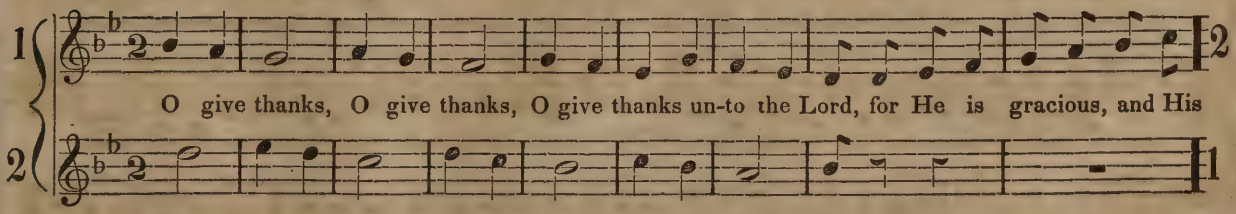
THE ROSE THAT ALL ARE PRAISING.


Allegretto.
1. The rose that all praising, Is not the rose for me, Too many eyes are ga-zing, Up-on the cost-ly
2. The gem a king ht cov-et Is not the gem for me; From darkness who would move it, Save that the world may
3. Gay birds in ca-ges ning, Are not the birds for me; The plumes so brightly shi-ning, I care not for to
tree; But there's a rose in yon-er glen, That shuns the gaze of oth-er men For me its blossoms
see: But I've a gem that shuns is-play, And next my heart worn ev-ery day, So dear-ly do I
see: But I've a bird that gai-ly sings, Tho' free to rove, she folds her wings, For me her flight re-


rais - ing; O that's the rose for me, O that's the rose for me, O that's the rose for me.
love it. O that's the gem for me, O that's the gem for me, O that's the gem for me.
sign - ing. O that's the bird for me, O that's the bird for me, O that's the bird for me.

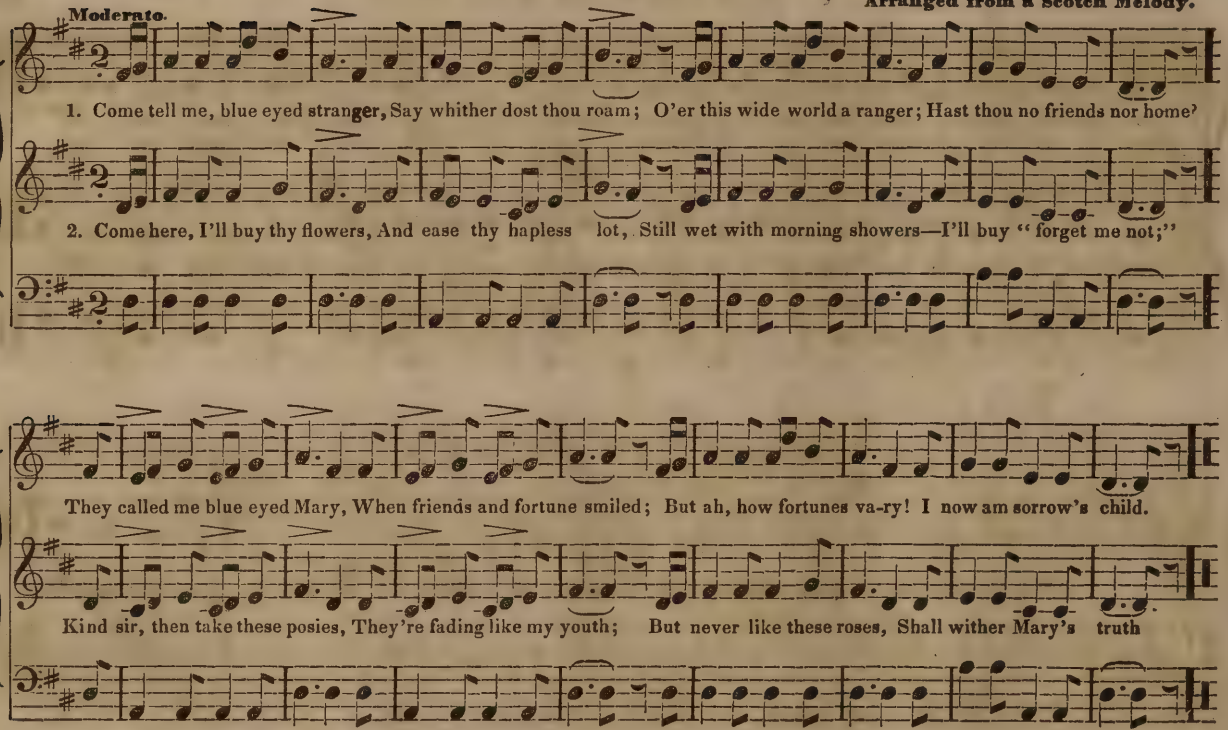
ROUND.—O GIVE THANKS.

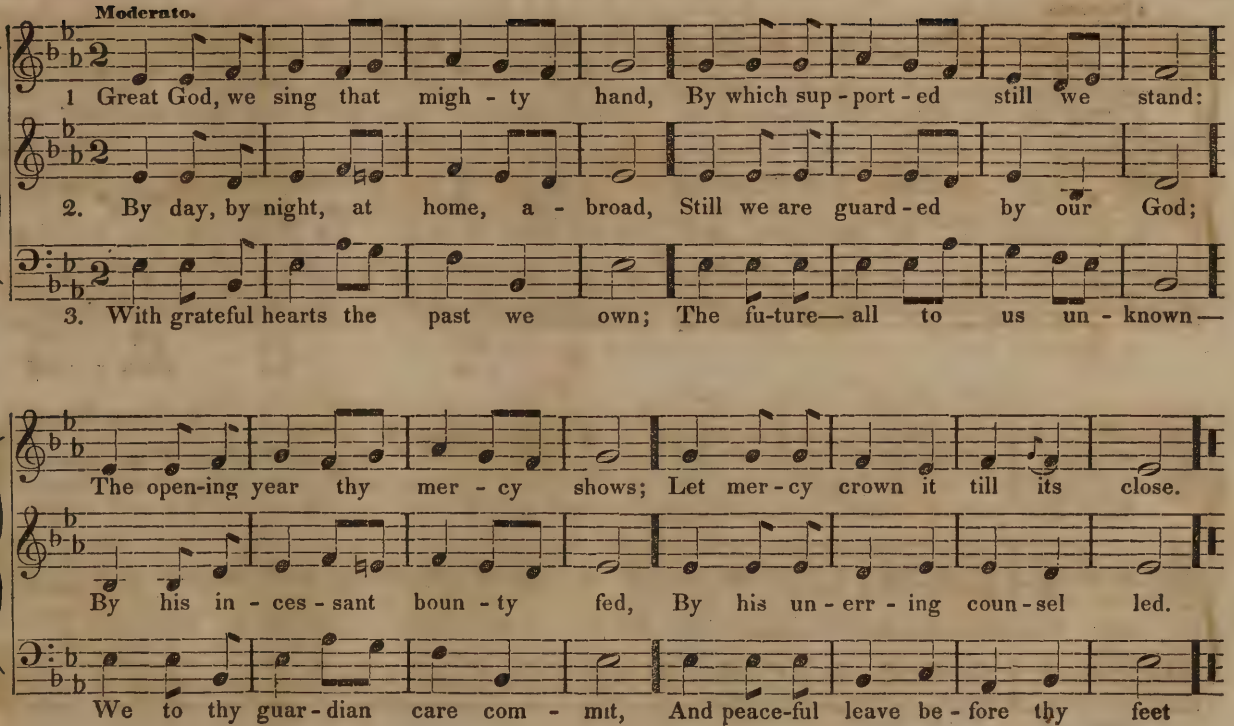
WELHEM.



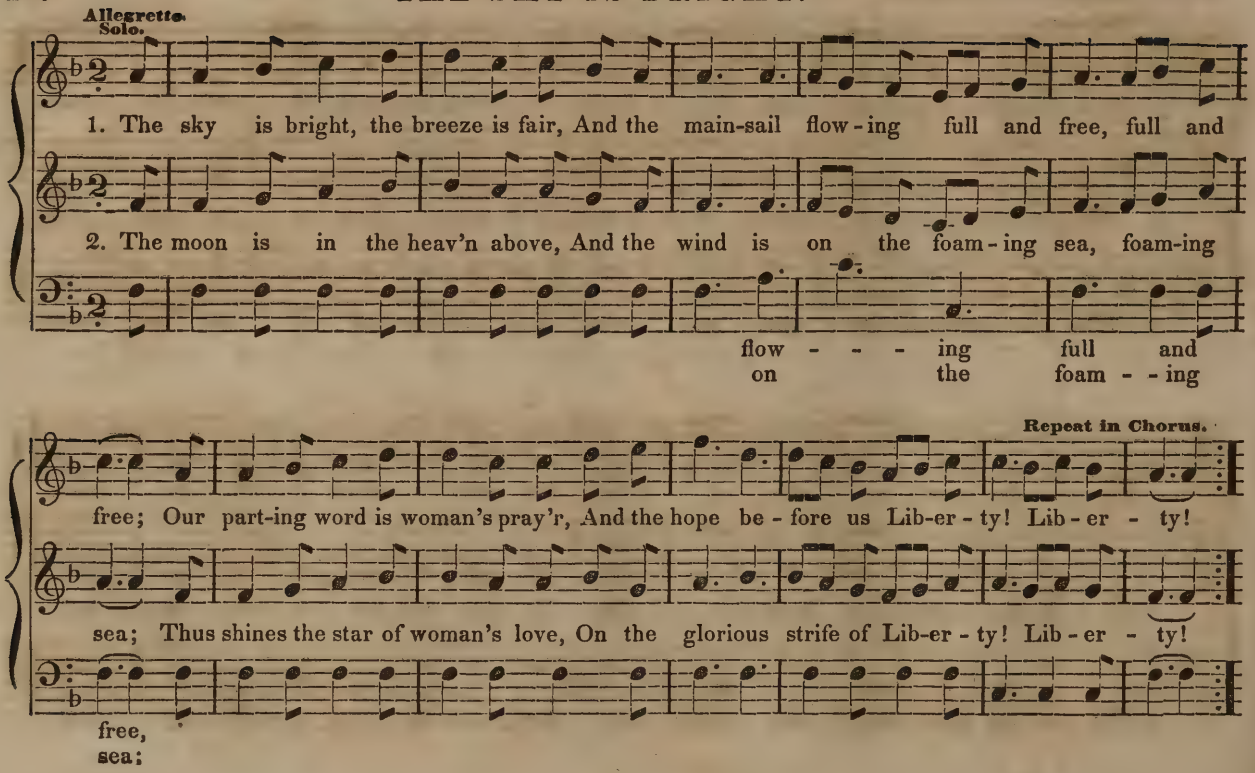
BLUE EYED MARY.

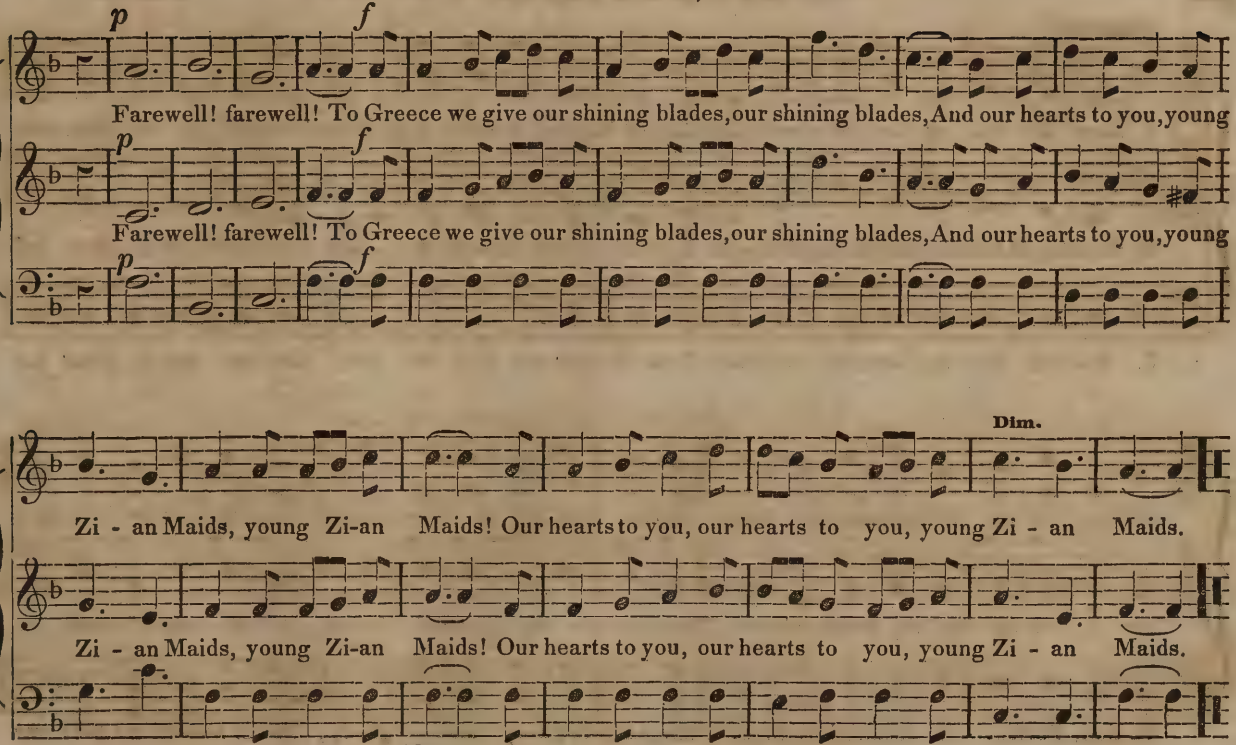
Arranged from a Scotch Melody.

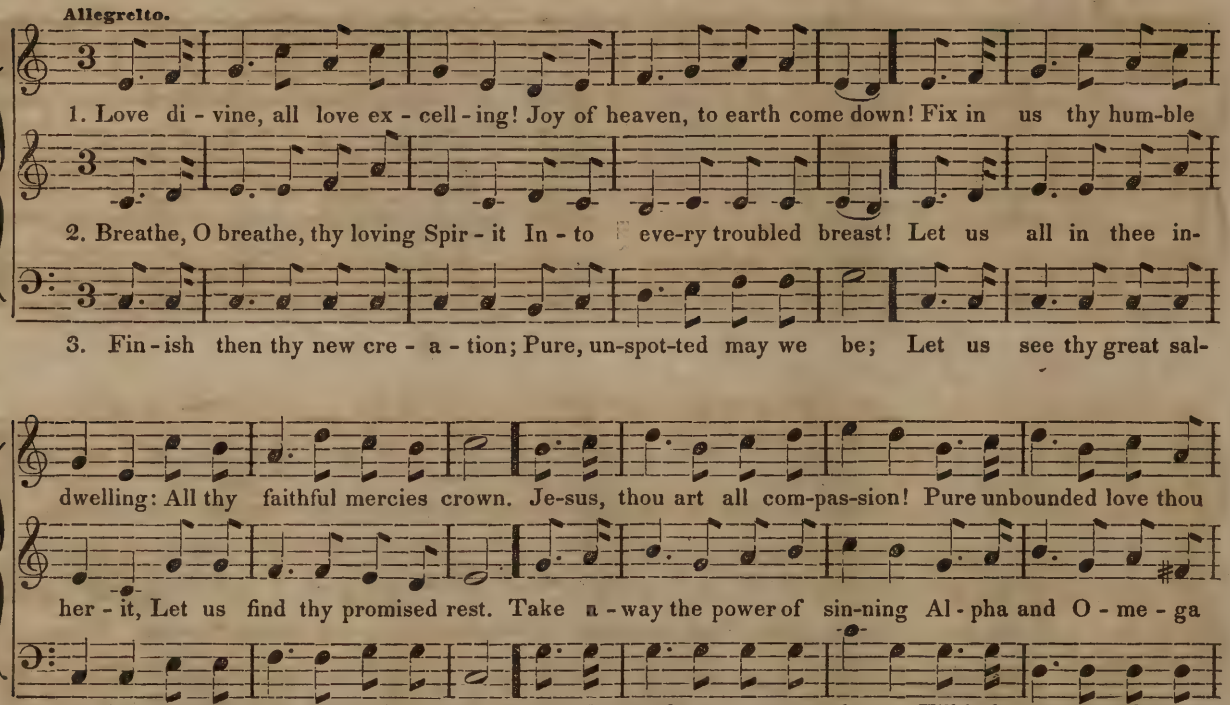

Moderato.
1. Come tell me, blue eyed stranger, Say whither dost thou roam; O'er this wide world a ranger; Hast thou no friends nor home?
2. Come here, I'll buy thy flowers, And ease thy hapless lot, Still wet with morning showers—I'll buy "forget me not;"
They called me blue eyed Mary, When friends and fortune smiled; But ah, how fortunes va-ry! I now am sorrow's child.
Kind sir, then take these posies, They're fading like my youth; But never like these roses, Shall wither Mary's truth

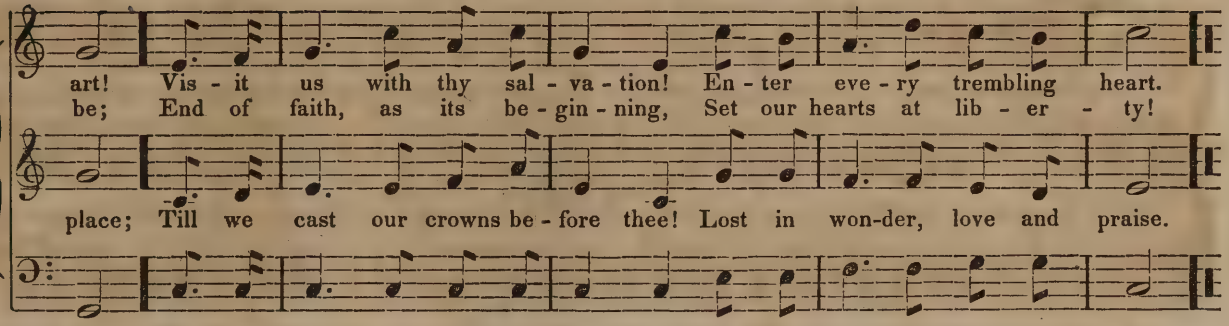

Moderato.
1 Great God, we sing that migh - ty hand, By which sup - port - ed still we stand:
2. By day, by night, at home, a - broad, Still we are guard - ed by our God;
3. With grateful hearts the past we own; The fu-ture— all to us un - known—
The open-ing year thy mer - cy shows; Let mer - cy crown it till its close.
By his in - ces - sant boun - ty fed, By his un - err - ing coun - sel led.
We to thy guar - dian care com - mit, And peace-ful leave be - fore thy feet

THE SKY IS BRIGHT.


Allegretto.
Solo.
1. The sky is bright, the breeze is fair, And the main-sail flow-ing full and free, full and
2. The moon is in the heav'n above, And the wind is on the foam-ing sea, foam-ing
flow - - - ing full and
on the foam - - ing
Repeat in Chorus.
free; Our part-ing word is woman's pray'r, And the hope be - fore us Lib-er - ty! Lib - er - ty!
sea; Thus shines the star of woman's love, On the glorious strife of Lib-er - ty! Lib - er - ty!
free,
sea;

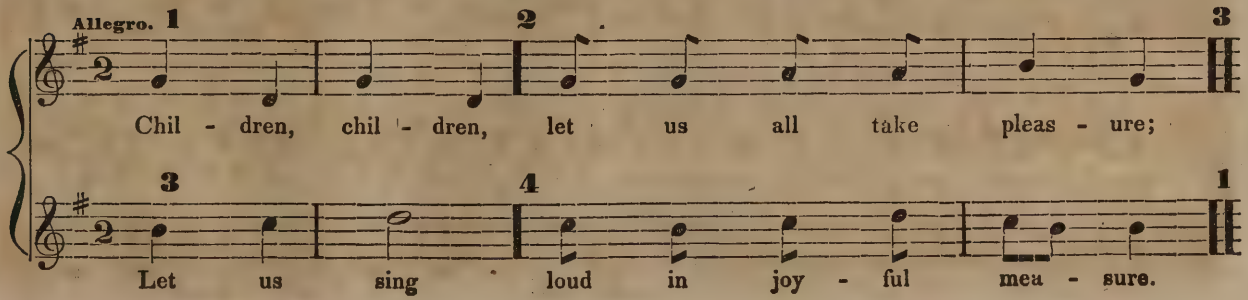

p
f
Farewell! farewell! To Greece we give our shining blades, our shining blades, And our hearts to you, young
Farewell! farewell! To Greece we give our shining blades, our shining blades, And our hearts to you, young
Dim.
Zi - an Maids, young Zi-an Maids! Our hearts to you, our hearts to you, young Zi - an Maids.
Zi - an Maids, young Zi-an Maids! Our hearts to you, our hearts to you, young Zi - an Maids.

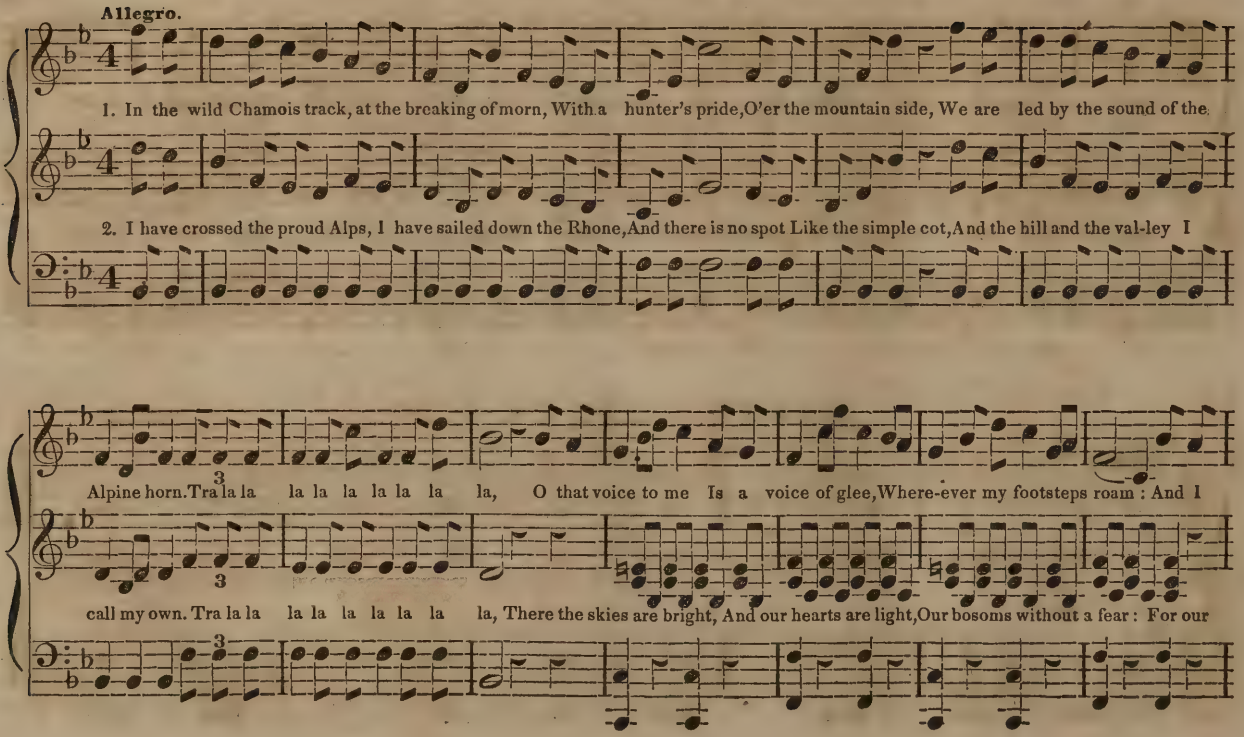

Allegretto.
1. Love di - vine, all love ex - cell - ing! Joy of heaven, to earth come down! Fix in us thy hum-ble
2. Breathe, O breathe, thy loving Spir - it In - to eve-ry troubled breast! Let us all in thee in-
3. Fin - ish then thy new cre - a - tion; Pure, un-spot-ted may we be; Let us see thy great sal-
dwelling: All thy faithful mercies crown. Je-sus, thou art all com-pas-sion! Pure unbounded love thou
her - it, Let us find thy promised rest. Take a - way the power of sin-ning Al - pha and O - me - ga
va-tion, Perfect - ly restored by thee: Changed from glo-ry un-to glo-ry, Till in heaven we take our

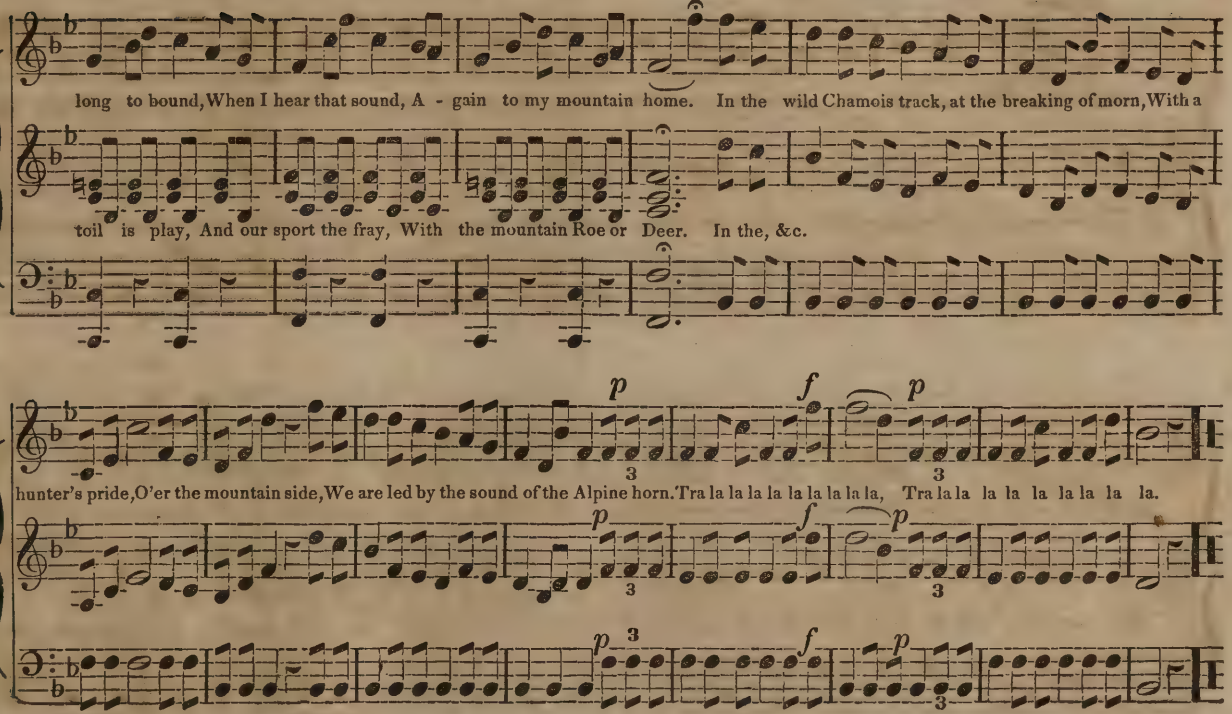

art! Vis - it us with thy sal - va - tion! En - ter eve - ry trembling heart.
be; End of faith, as its be - gin - ning, Set our hearts at lib - er - ty!
place; Till we cast our crowns be - fore thee! Lost in won-der, love and praise.

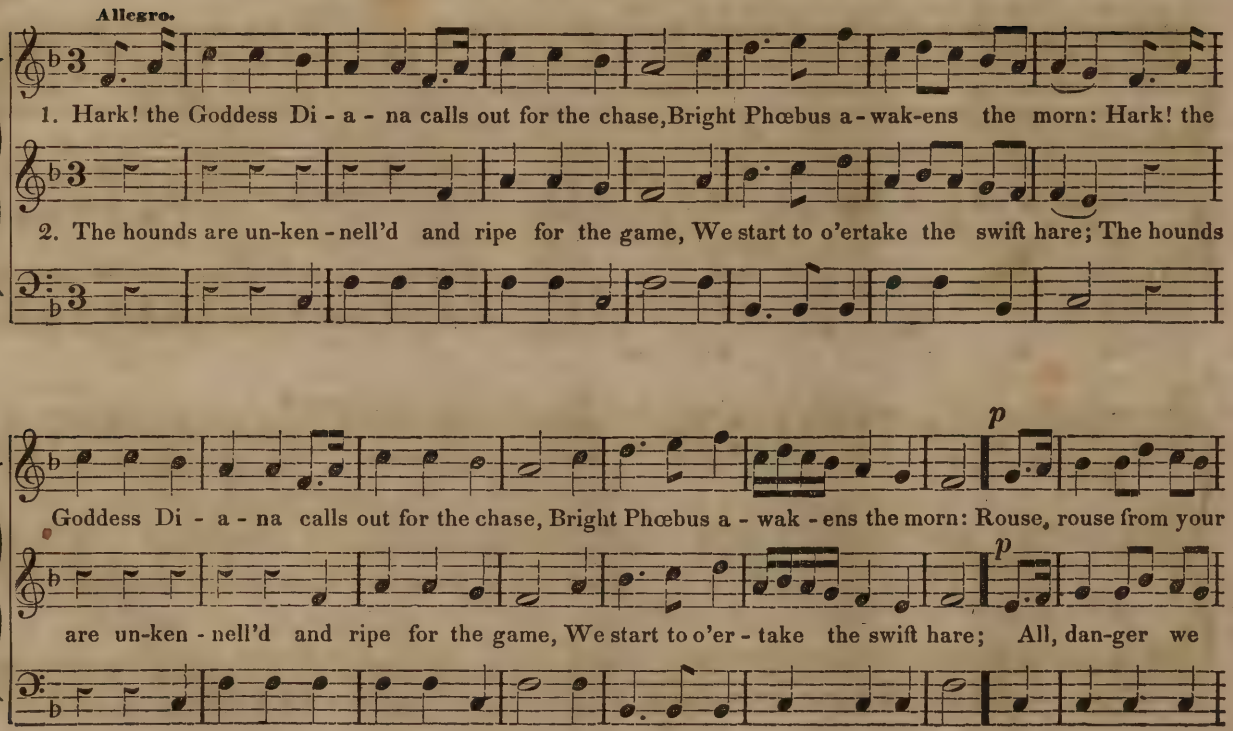
ROUND.—LET US SING.

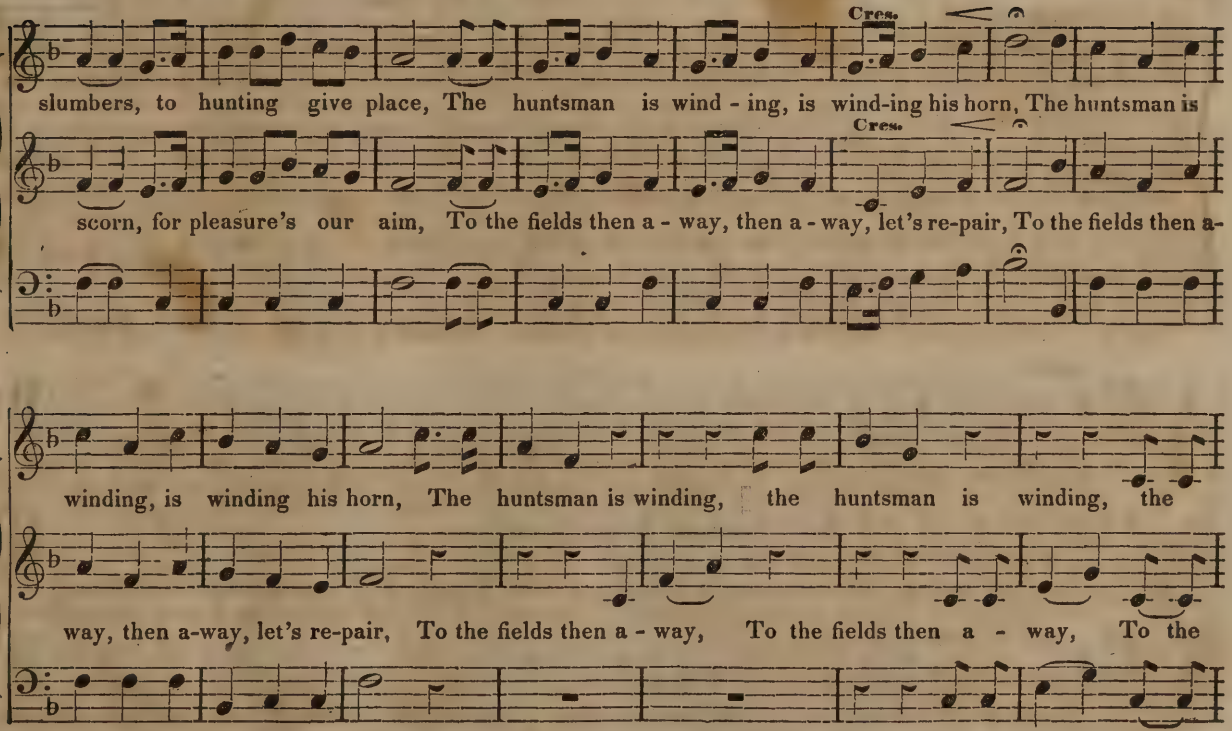
GERMAN.

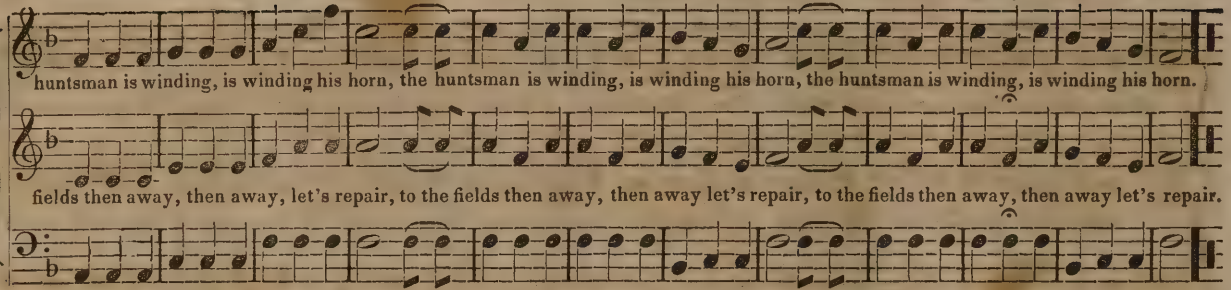



Allegro.
1. In the wild Chamois track, at the breaking of morn, With a hunter's pride, O'er the mountain side, We are led by the sound of the
2. I have crossed the proud Alps, I have sailed down the Rhone, And there is no spot Like the simple cot, And the hill and the val-ley I
Alpine horn. Tra la la la la la la la la la, O that voice to me Is a voice of glee, Where-ever my footsteps roam: And I
call my own. Tra la la la la la la la la la, There the skies are bright, And our hearts are light, Our bosoms without a fear: For our


long to bound, When I hear that sound, A - gain to my mountain home. In the wild Chamois track, at the breaking of morn, With a
toil is play, And our sport the fray, With the mountain Roe or Deer. In the, &c.
p
f
p
hunter's pride, O'er the mountain side, We are led by the sound of the Alpine horn. Tra la la la la la la la la la la, Tra la la la la la la la la la.

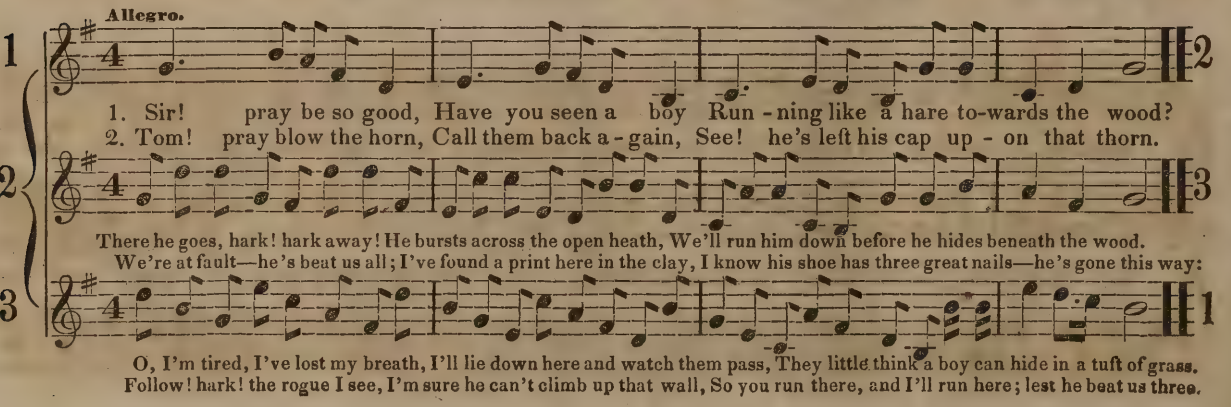

Allegro.
1. Hark! the Goddess Di - a - na calls out for the chase, Bright Phœbus a - wak-ens the morn: Hark! the
2. The hounds are un-ken - nell'd and ripe for the game, We start to o'ertake the swift hare; The hounds
p
Goddess Di - a - na calls out for the chase, Bright Phœbus a - wak - ens the morn: Rouse, rouse from your
p
are un-ken - nell'd and ripe for the game, We start to o'er - take the swift hare; All, dan-ger we

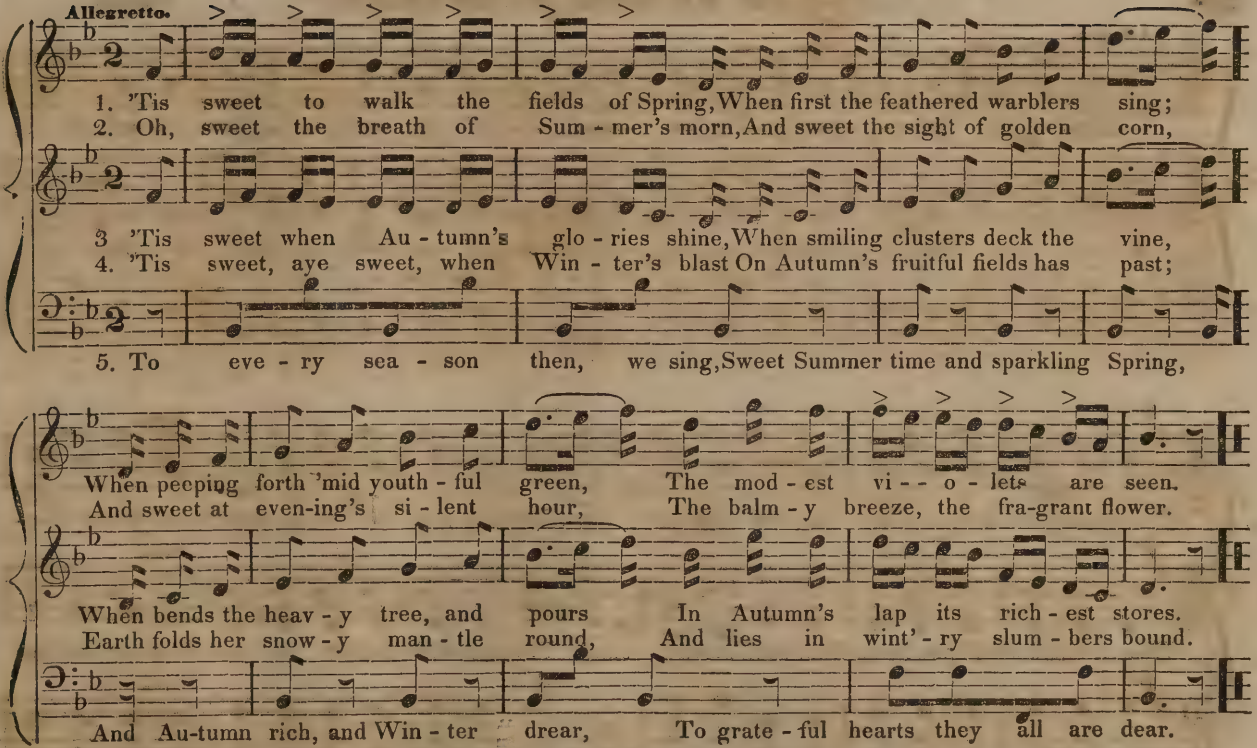

Cres.
slumbers, to hunting give place, The huntsman is wind - ing, is wind-ing his horn, The huntsman is
Cres.
scorn, for pleasure's our aim, To the fields then a - way, then a - way, let's re-pair, To the fields then a-
winding, is winding his horn, The huntsman is winding, the huntsman is winding, the
way, then a-way, let's re-pair, To the fields then a - way, To the fields then a - way, To the


huntsman is winding, is winding his horn, the huntsman is winding, is winding his horn, the huntsman is winding, is winding his horn.
fields then away, then away, let's repair, to the fields then away, then away let's repair, to the fields then away, then away let's repair.

ROUND.—HUNTING THE HARE.

PURCELL.


Allegro.
1
2
3
1. Sir! pray be so good, Have you seen a boy Run - ning like a hare to-wards the wood?
2. Tom! pray blow the horn, Call them back a - gain, See! he's left his cap up - on that thorn.
There he goes, hark! hark away! He bursts across the open heath, We'll run him down before he hides beneath the wood.
We're at fault—he's beat us all; I've found a print here in the clay, I know his shoe has three great nails—he's gone this way:
O, I'm tired, I've lost my breath, I'll lie down here and watch them pass, They little think a boy can hide in a tuft of grass.
Follow! hark! the rogue I see, I'm sure he can't climb up that wall, So you run there, and I'll run here; lest he beat us three.


Allegretto.
1. 'Tis sweet to walk the fields of Spring, When first the feathered warblers sing;
2. Oh, sweet the breath of Sum - mer's morn, And sweet the sight of golden corn,
3 'Tis sweet when Au - tumn's glo - ries shine, When smiling clusters deck the vine,
4. 'Tis sweet, aye sweet, when Win - ter's blast On Autumn's fruitful fields has past;
5. To eve - ry sea - son then, we sing, Sweet Summer time and sparkling Spring,
When peeping forth 'mid youth - ful green, The mod - est vi - - o - lets are seen.
And sweet at even-ing's si - lent hour, The balm - y breeze, the fra-grant flower.
When bends the heav - y tree, and pours In Autumn's lap its rich - est stores.
Earth folds her snow - y man - tle round, And lies in wint' - ry slum - bers bound.
And Au-tumn rich, and Win - ter drear, To grate - ful hearts they all are dear.

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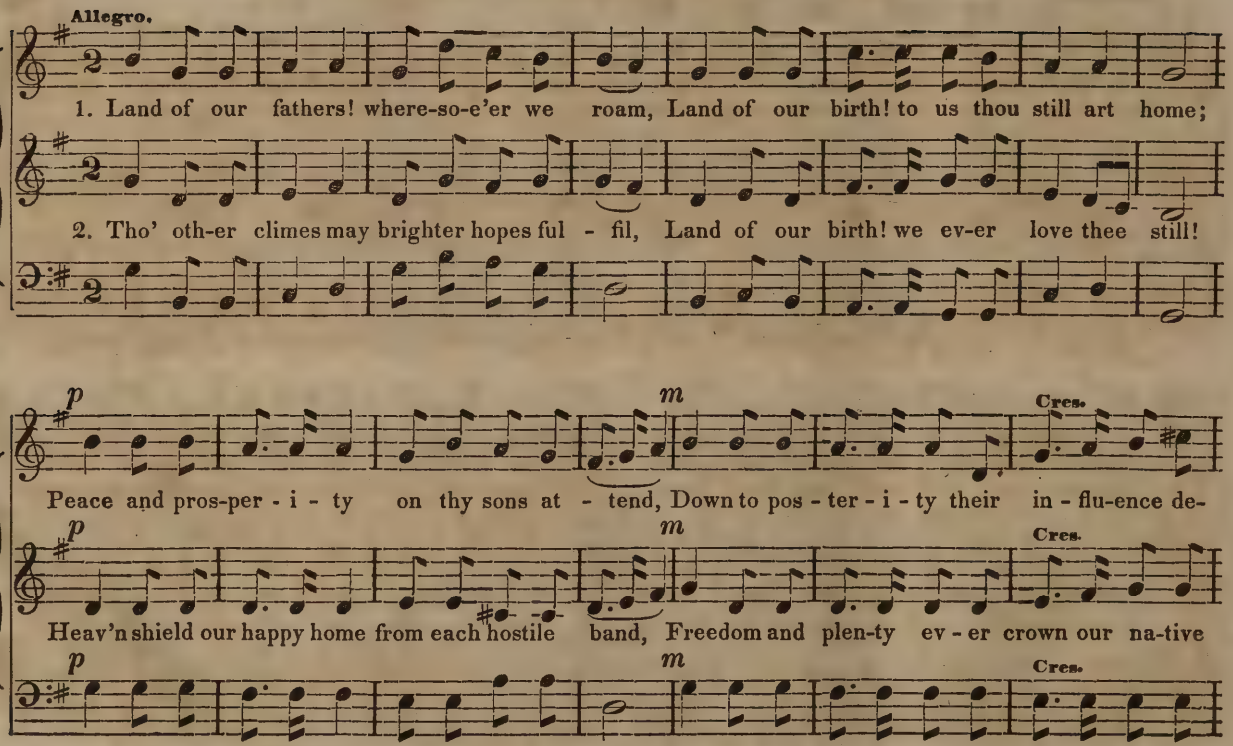
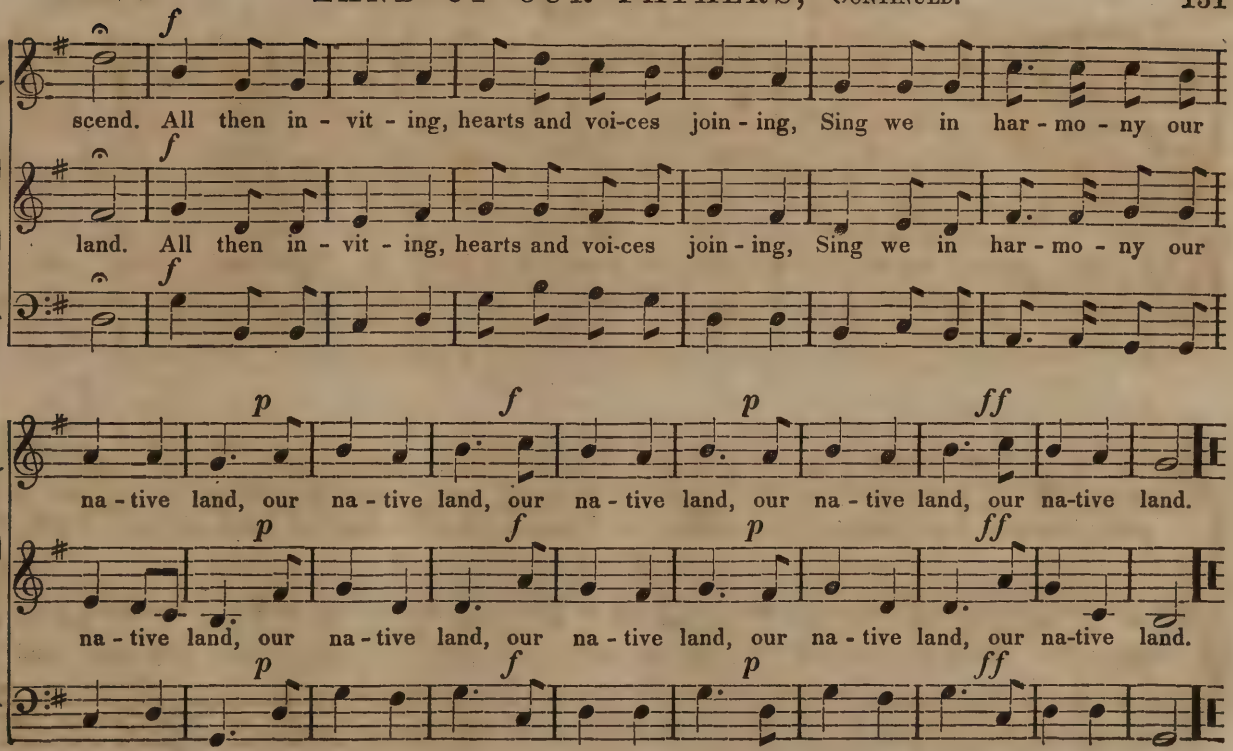
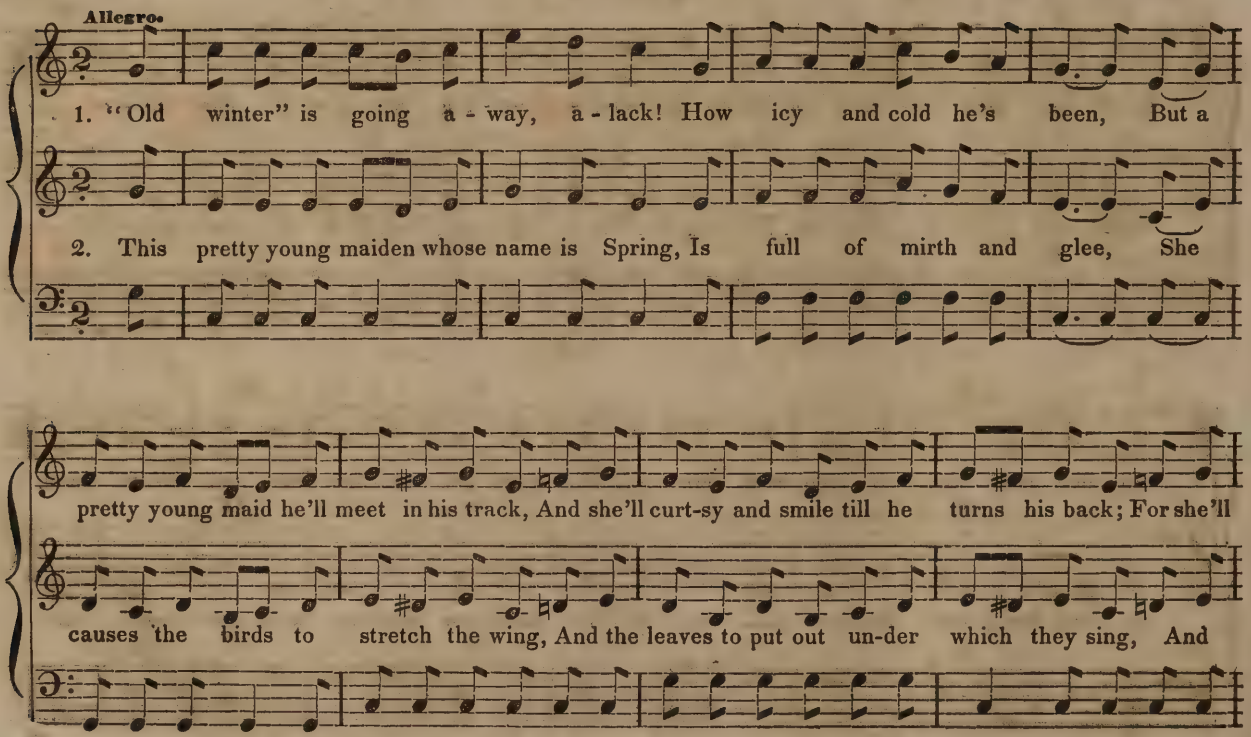
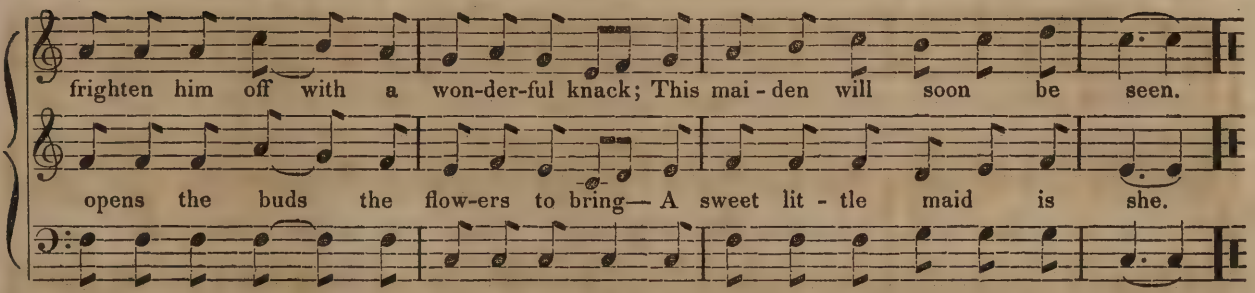

Allegro.
1. Land of our fathers! where-so-e'er we roam, Land of our birth! to us thou still art home;
2. Tho' oth-er climes may brighter hopes ful - fil, Land of our birth! we ev-er love thee still!
p
m
Cres.
Peace and pros-per - i - ty on thy sons at - tend, Down to pos - ter - i - ty their in - flu-ence de-
Heav'n shield our happy home from each hostile band, Freedom and plen-ty ev - er crown our na-tive


f
scend. All then in - vit - ing, hearts and voi-ces join - ing, Sing we in har - mo - ny our
f
land. All then in - vit - ing, hearts and voi-ces join - ing, Sing we in har - mo - ny our
f
p f p ff
na - tive land, our na - tive land, our na - tive land, our na - tive land, our na-tive land.
p f p ff
na - tive land, our na - tive land, our na - tive land, our na - tive land, our na-tive land.
p f p ff


Allegro.
1. "Old winter" is going a - way, a - lack! How icy and cold he's been, But a
2. This pretty young maiden whose name is Spring, Is full of mirth and glee, She
pretty young maid he'll meet in his track, And she'll curt-sy and smile till he turns his back; For she'll
causes the birds to stretch the wing, And the leaves to put out un-der which they sing, And


frighten him off with a won-der-ful knack; This mai - den will soon be seen.
opens the buds the flow-ers to bring— A sweet lit - tle maid is she.

3

Young Spring comes on with a beautiful grace,
But not very shy is she;
For she cracks her jokes in old winter's face,
And kisses his cheek as he flies apace,
While she melts the tears in his sturdy face,
A pert young lass is she.

4

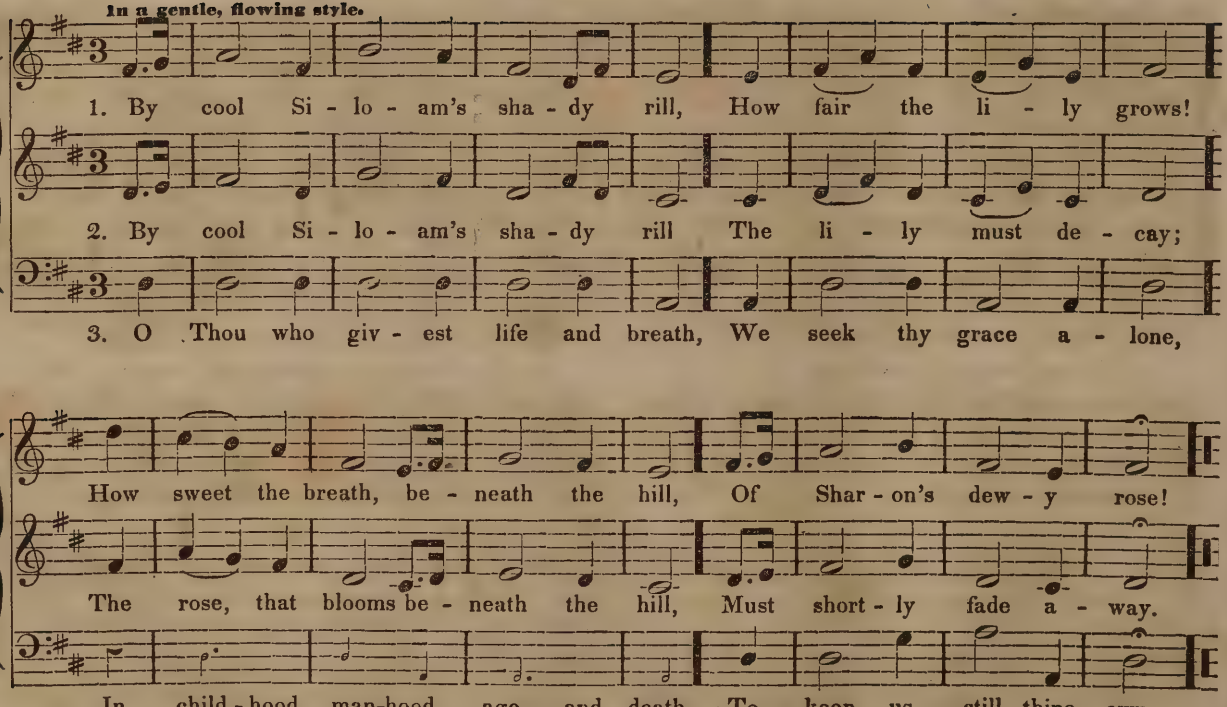
This sweet little girl, when she travels forth,
So pretty a maiden is she,
The folks all leave their winter hearth,
And sally forth with a cheerful laugh,
For she strews pretty flowers along their path,
A bountiful maiden is she.

5

This Spring is a coquetting girl, I fear,
For her lovers are many, I see;
She kisses their cheeks and dries up their tears,
And makes an end of their chilling fears,
While they pour in their love to her listening ears,
But engaged to be married is she.

6

Young Spring intends, when old Winter's afar,
Young Summer's wife to be;
Was there ever wedded so pretty a pair?
For he is so rich and she is so fair!
And a joyous wedding they'll prepare,
And there's an invitation for me.


In a gentle, flowing style.
1. By cool Si - lo - am's sha - dy rill, How fair the li - ly grows!
2. By cool Si - lo - am's sha - dy rill The li - ly must de - cay;
3. O Thou who giv - est life and breath, We seek thy grace a - lone,
How sweet the breath, be - neath the hill, Of Shar - on's dew - y rose!
The rose, that blooms be - neath the hill, Must short - ly fade a - way.
In child - hood, man-hood, age and death, To keep us still thine own.

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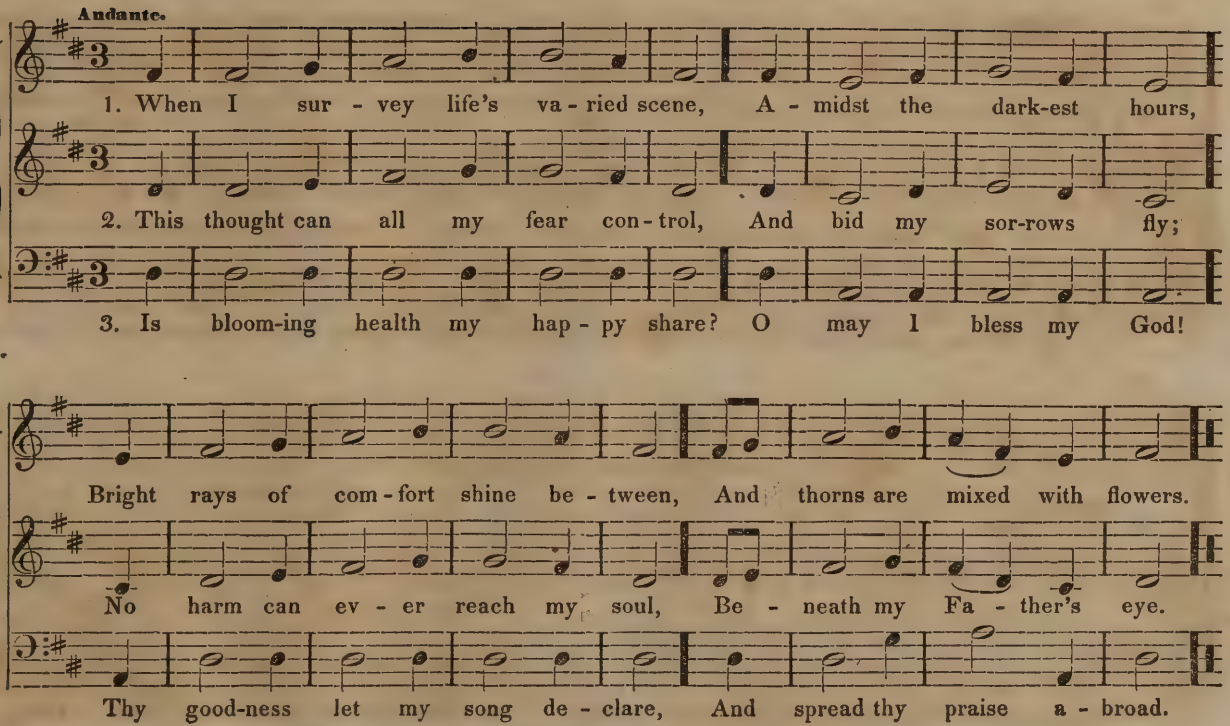
Andante.
1. When I sur - vey life's va - ried scene, A - midst the dark-est hours,
2. This thought can all my fear con - trol, And bid my sor-rows fly;
3. Is bloom-ing health my hap - py share? O may I bless my God!
Bright rays of com - fort shine be - tween, And thorns are mixed with flowers.
No harm can ev - er reach my soul, Be - neath my Fa - ther's eye.
Thy good-ness let my song de - clare, And spread thy praise a - broad.

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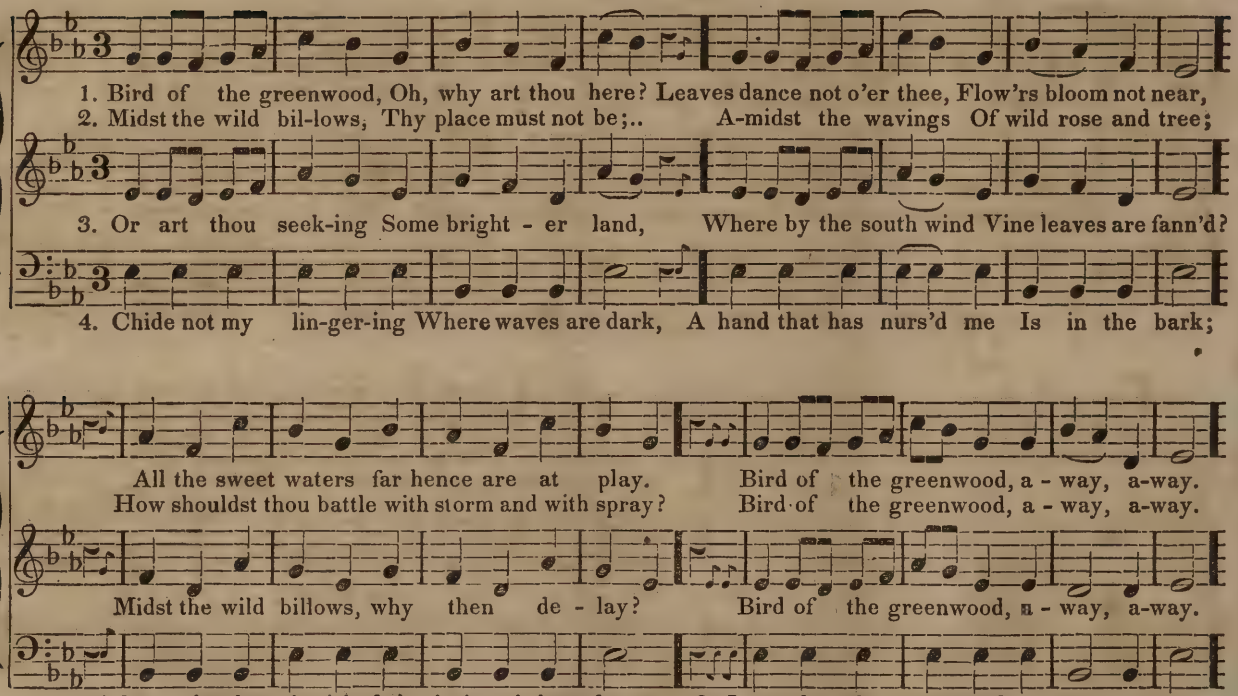
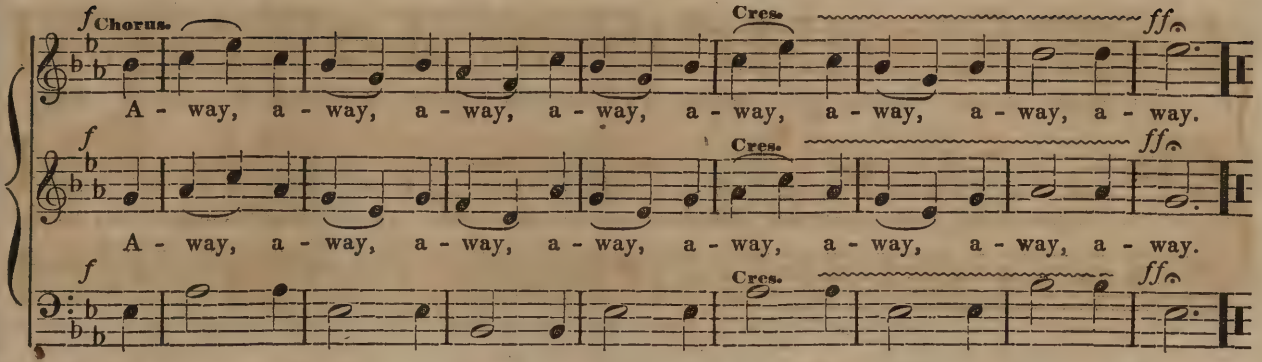
BIRD OF THE GREENWOOD.

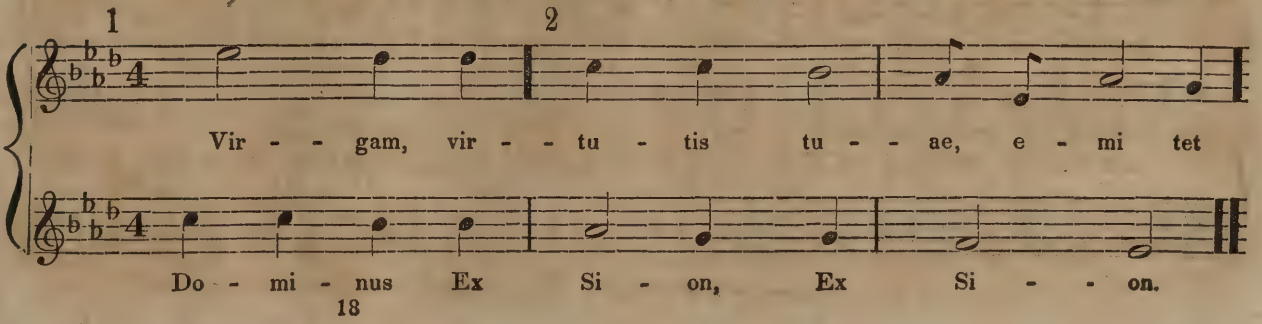
Arranged expressly for this work.

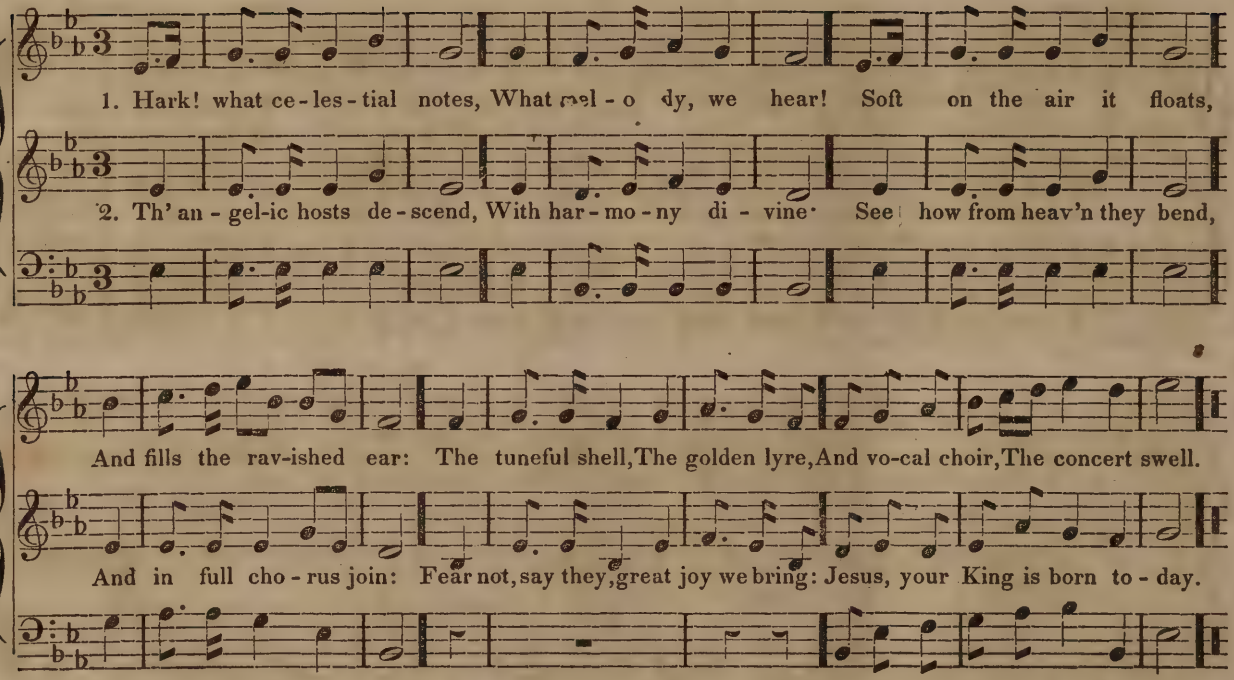

1. Bird of the greenwood, Oh, why art thou here? Leaves dance not o'er thee, Flow'rs bloom not near,
2. Midst the wild bil-lows, Thy place must not be;.. A-midst the wavings Of wild rose and tree;
3. Or art thou seek-ing Some bright - er land, Where by the south wind Vine leaves are fann'd?
4. Chide not my lin-ger-ing Where waves are dark, A hand that has nurs'd me Is in the bark;
All the sweet waters far hence are at play. Bird of the greenwood, a - way, a-way.
How shouldst thou battle with storm and with spray? Bird of the greenwood, a - way, a-way.
Midst the wild billows, why then de - lay? Bird of the greenwood, a - way, a-way.
A heart that has cherished thro' winter's long day. So I turn from the greenwood, a - way, a-way.



ROUND.—DOMINUS EX SION.

GERMAN.




1. Hark! what ce-les-tial notes, What mel-o dy, we hear! Soft on the air it floats,
2. Th' an-gel-ic hosts de-scend, With har-mo-ny di-vine. See how from heav'n they bend,
And fills the rav-ished ear: The tuneful shell, The golden lyre, And vo-cal choir, The concert swell.
And in full cho-rus join: Fear not, say they, great joy we bring: Jesus, your King is born to-day.

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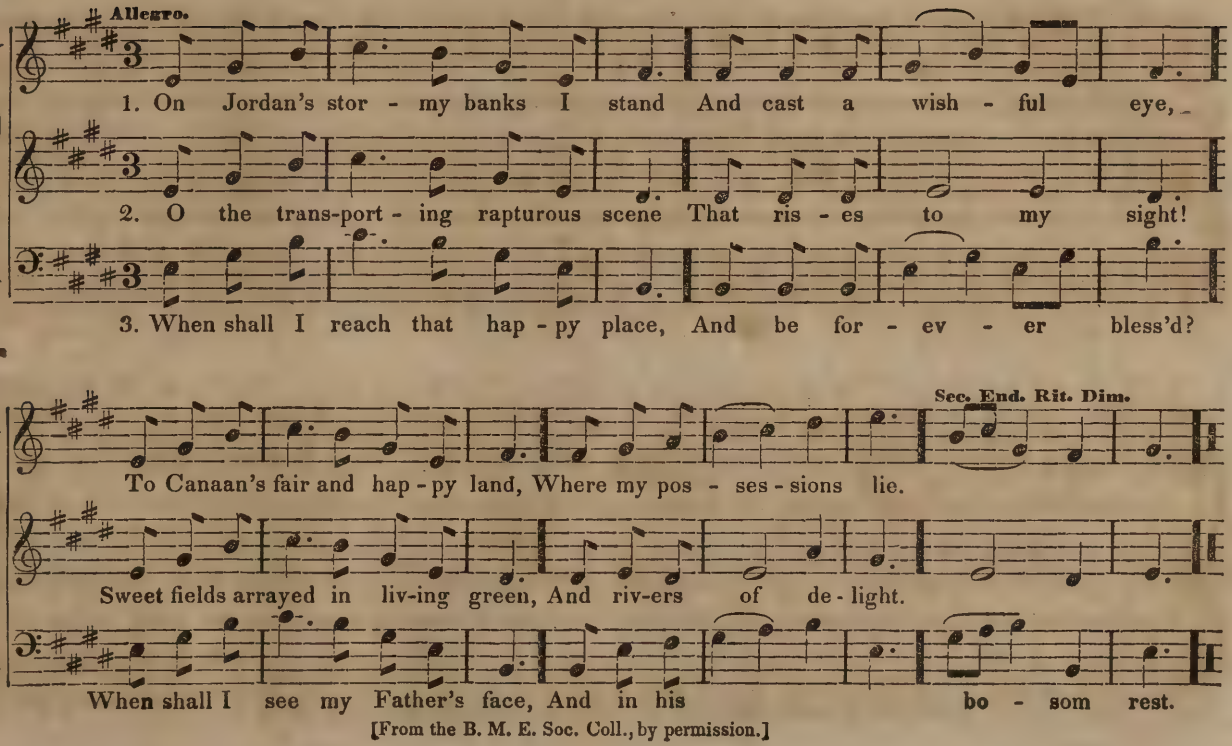
Allegro.
1. On Jordan's stor - my banks I stand And cast a wish - ful eye,
2. O the trans-port - ing rapturous scene That ris - es to my sight!
3. When shall I reach that hap - py place, And be for - ev - er bless'd?
Sec. End. Rit. Dim.
To Canaan's fair and hap - py land, Where my pos - ses - sions lie.
Sweet fields arrayed in liv-ing green, And riv-ers of de - light.
When shall I see my Father's face, And in his bo - som rest.

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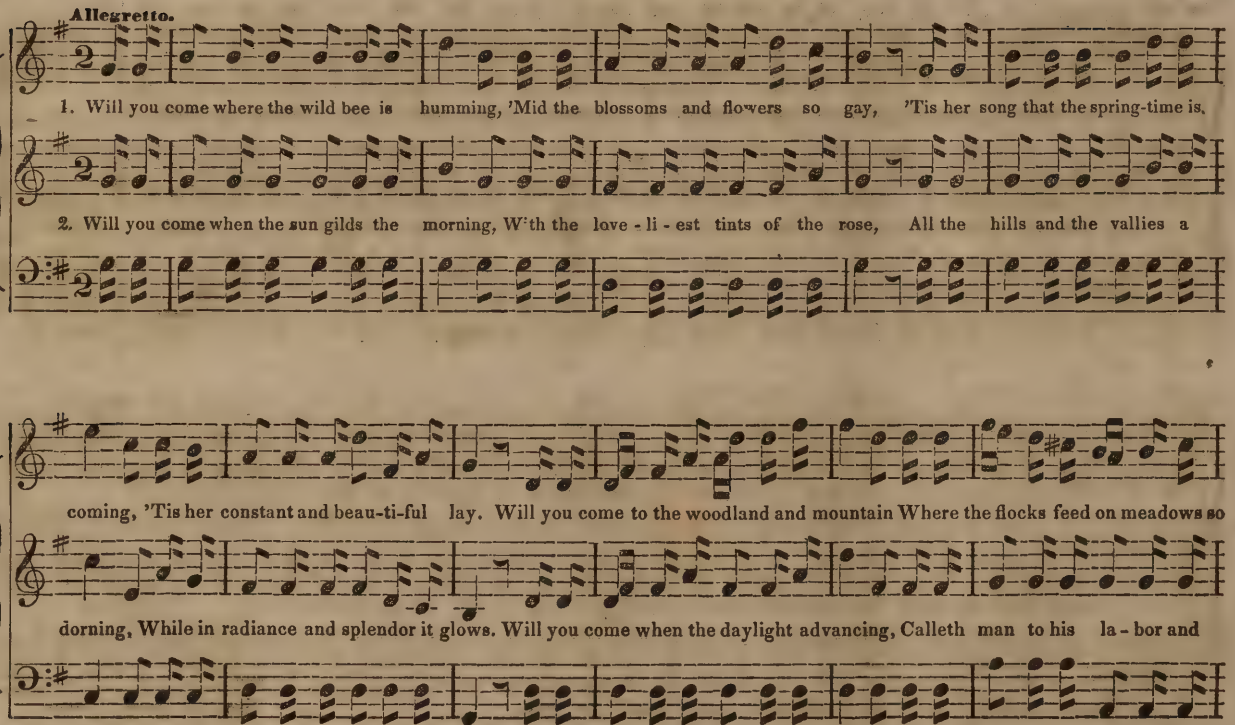
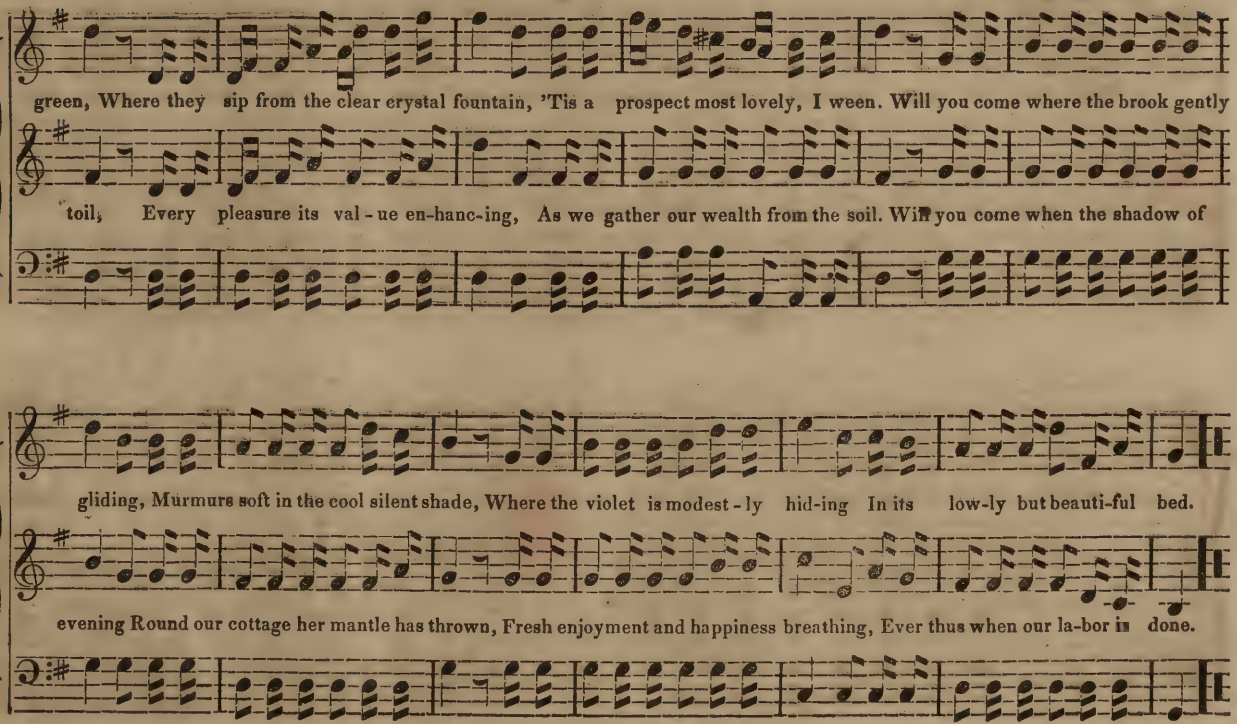
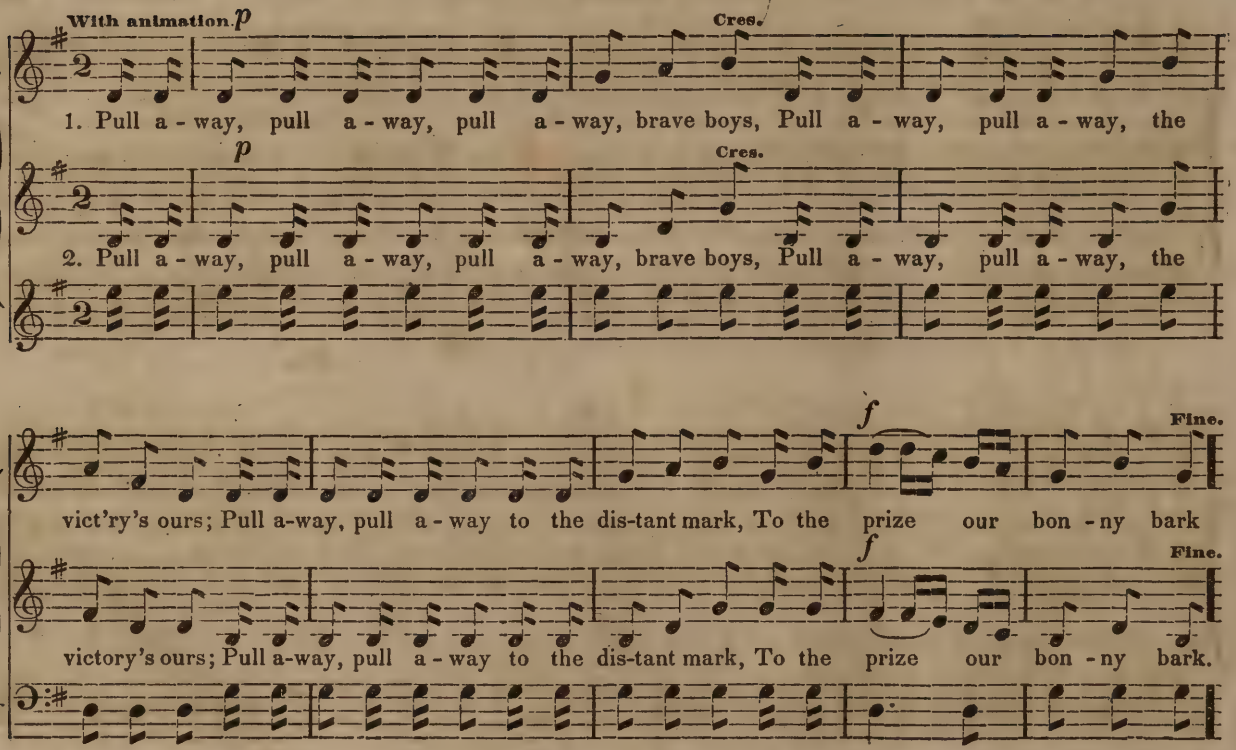
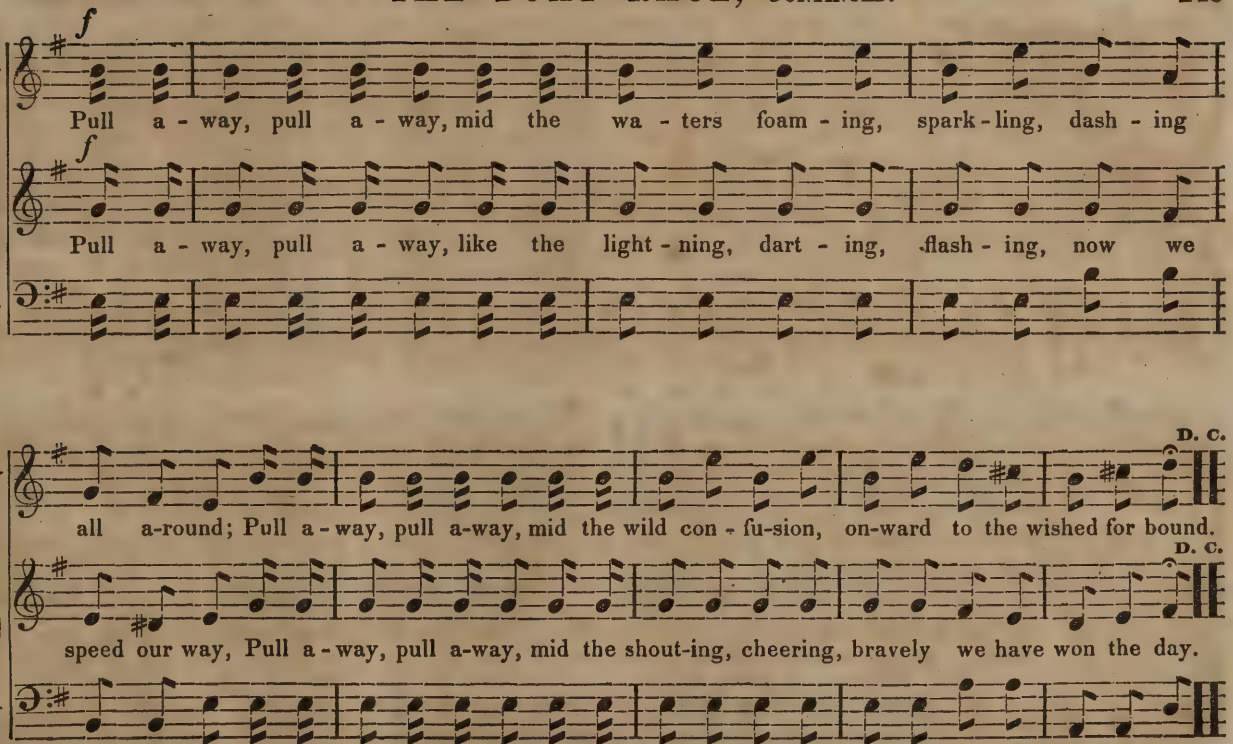
WILL YOU COME WHERE THE WILD BEE IS HUMMING. VON WEBER.


Allegretto.
1. Will you come where the wild bee is humming, 'Mid the blossoms and flowers so gay, 'Tis her song that the spring-time is
2. Will you come when the sun gilds the morning, W'th the love - li - est tints of the rose, All the hills and the vallies a
coming, 'Tis her constant and beau-ti-ful lay. Will you come to the woodland and mountain Where the flocks feed on meadows so
dorning, While in radiance and splendor it glows. Will you come when the daylight advancing, Calleth man to his la - bor and

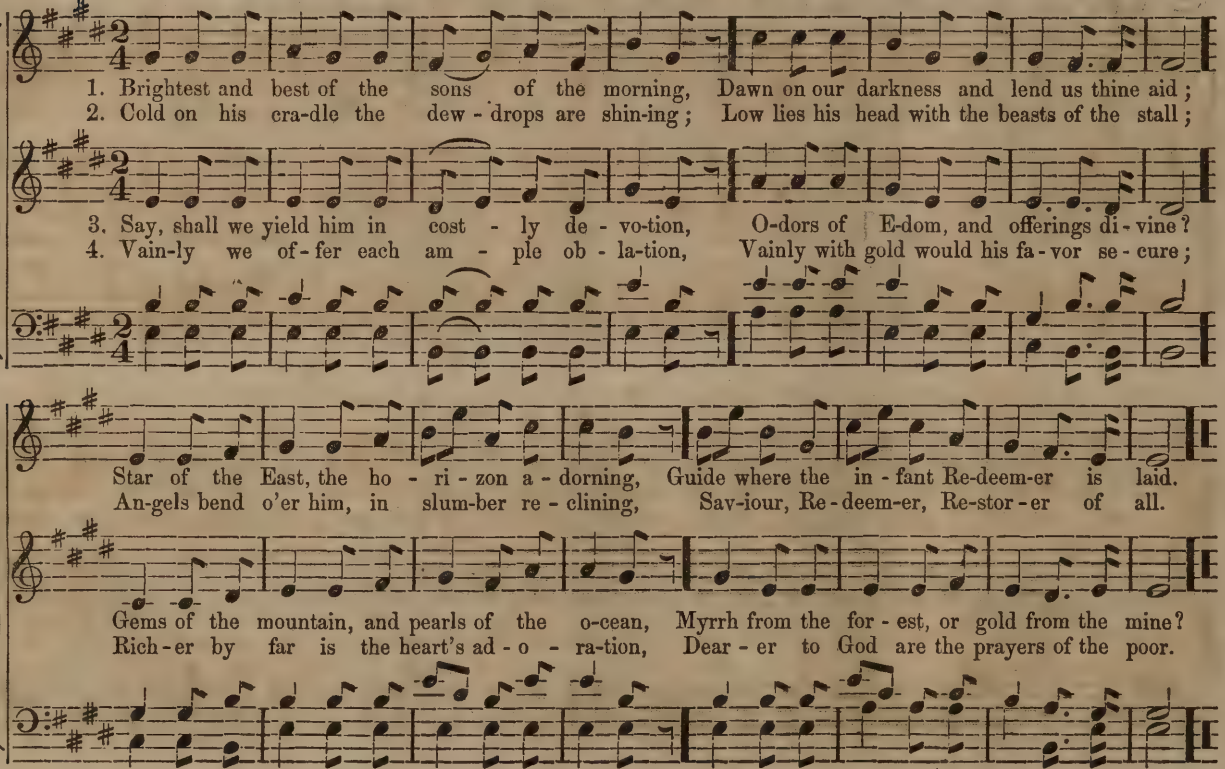

green, Where they sip from the clear crystal fountain, 'Tis a prospect most lovely, I ween. Will you come where the brook gently
toil, Every pleasure its val - ue en-hanc-ing, As we gather our wealth from the soil. Will you come when the shadow of
gliding, Murmurs soft in the cool silent shade, Where the violet is modest - ly hid-ing In its low-ly but beauti-ful bed.
evening Round our cottage her mantle has thrown, Fresh enjoyment and happiness breathing, Ever thus when our la-bor is done.

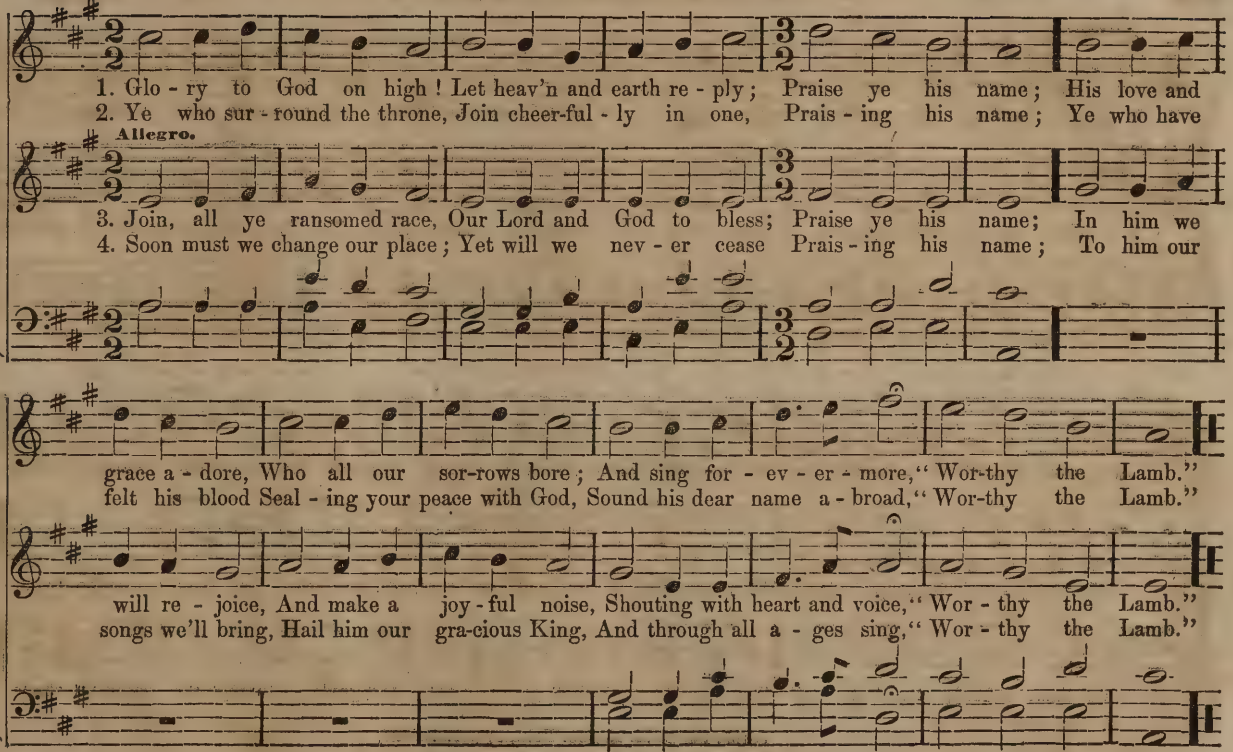

With animation. p
Cres.
1. Pull a - way, pull a - way, pull a - way, brave boys, Pull a - way, pull a - way, the
p
Cres.
2. Pull a - way, pull a - way, pull a - way, brave boys, Pull a - way, pull a - way, the
f
Fine.
vict'ry's ours; Pull a-way, pull a - way to the dis-tant mark, To the prize our bon - ny bark
f
Fine.
victory's ours; Pull a-way, pull a - way to the dis-tant mark, To the prize our bon - ny bark.


f
Pull a - way, pull a - way, mid the wa - ters foam - ing, spark - ling, dash - ing
f
Pull a - way, pull a - way, like the light - ning, dart - ing, flash - ing, now we
D. C.
all a-round; Pull a - way, pull a-way, mid the wild con - fu-sion, on-ward to the wished for bound.
D. C.
speed our way, Pull a - way, pull a-way, mid the shout-ing, cheering, bravely we have won the day.

BRIGHTEST AND BEST OF THE SONS OF THE MORNING.

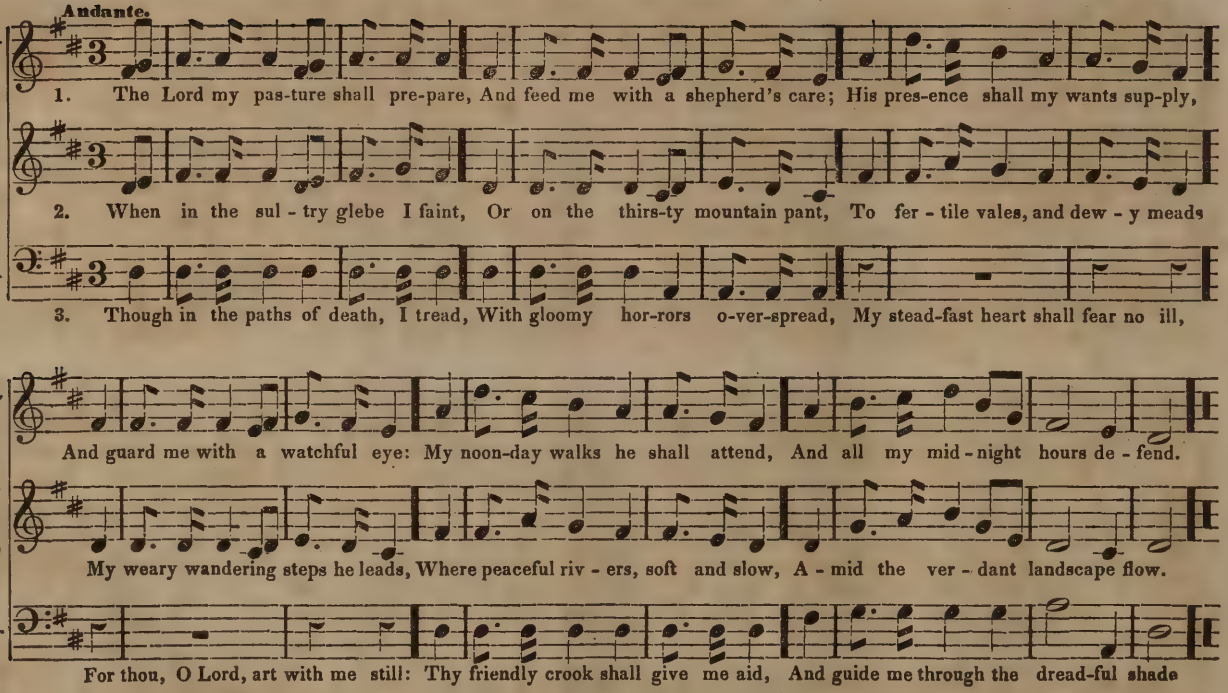
E. S. NASON.


1. Brightest and best of the sons of the morning, Dawn on our darkness and lend us thine aid;
2. Cold on his cra-dle the dew-drops are shin-ing; Low lies his head with the beasts of the stall;
3. Say, shall we yield him in cost-ly de-vo-tion, O-dors of E-dom, and offerings di-vine?
4. Vain-ly we of-fer each am-ple ob-la-tion, Vainly with gold would his fa-vor se-cure;
Star of the East, the ho-ri-zon a-dorning, Guide where the in-fant Re-deem-er is laid.
An-gels bend o'er him, in slum-ber re-clining, Sav-iour, Re-deem-er, Re-stor-er of all.
Gems of the mountain, and pearls of the o-cean, Myrrh from the for-est, or gold from the mine?
Rich-er by far is the heart's ad-o-ra-tion, Dear-er to God are the prayers of the poor.


1. Glo - ry to God on high! Let heav'n and earth re - ply; Praise ye his name; His love and
2. Ye who sur - round the throne, Join cheer-ful - ly in one, Prais - ing his name; Ye who have
Allegro.
3. Join, all ye ransomed race, Our Lord and God to bless; Praise ye his name; In him we
4. Soon must we change our place; Yet will we nev - er cease Prais - ing his name; To him our
grace a - dore, Who all our sor-rows bore; And sing for - ev - er - more, "Wor-thy the Lamb."
felt his blood Seal - ing your peace with God, Sound his dear name a - broad, "Wor-thy the Lamb."
will re - joice, And make a joy - ful noise, Shouting with heart and voice, "Wor - thy the Lamb."
songs we'll bring, Hail him our gra-cious King, And through all a - ges sing, "Wor - thy the Lamb."

GOOD SHEPHERD.

I. B. WOODBURY.


Andante.
1. The Lord my pas-ture shall pre-pare, And feed me with a shepherd's care; His pres-ence shall my wants sup-ply,
2. When in the sul - try glebe I faint, Or on the thirs-ty mountain pant, To fer - tile vales, and dew - y meads
3. Though in the paths of death, I tread, With gloomy hor-rors o-ver-spread, My stead-fast heart shall fear no ill,
And guard me with a watchful eye: My noon-day walks he shall attend, And all my mid - night hours de - fend.
My weary wandering steps he leads, Where peaceful riv - ers, soft and slow, A - mid the ver - dant landscape flow.
For thou, O Lord, art with me still: Thy friendly crook shall give me aid, And guide me through the dread-ful shade

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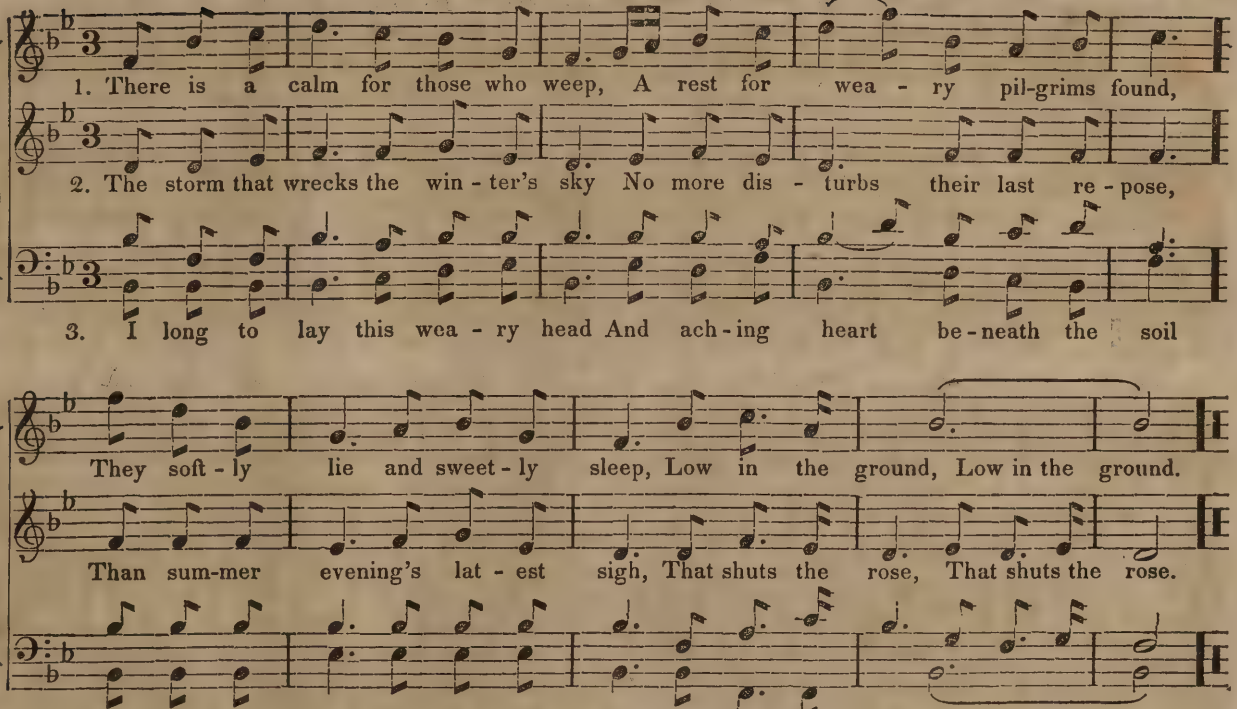
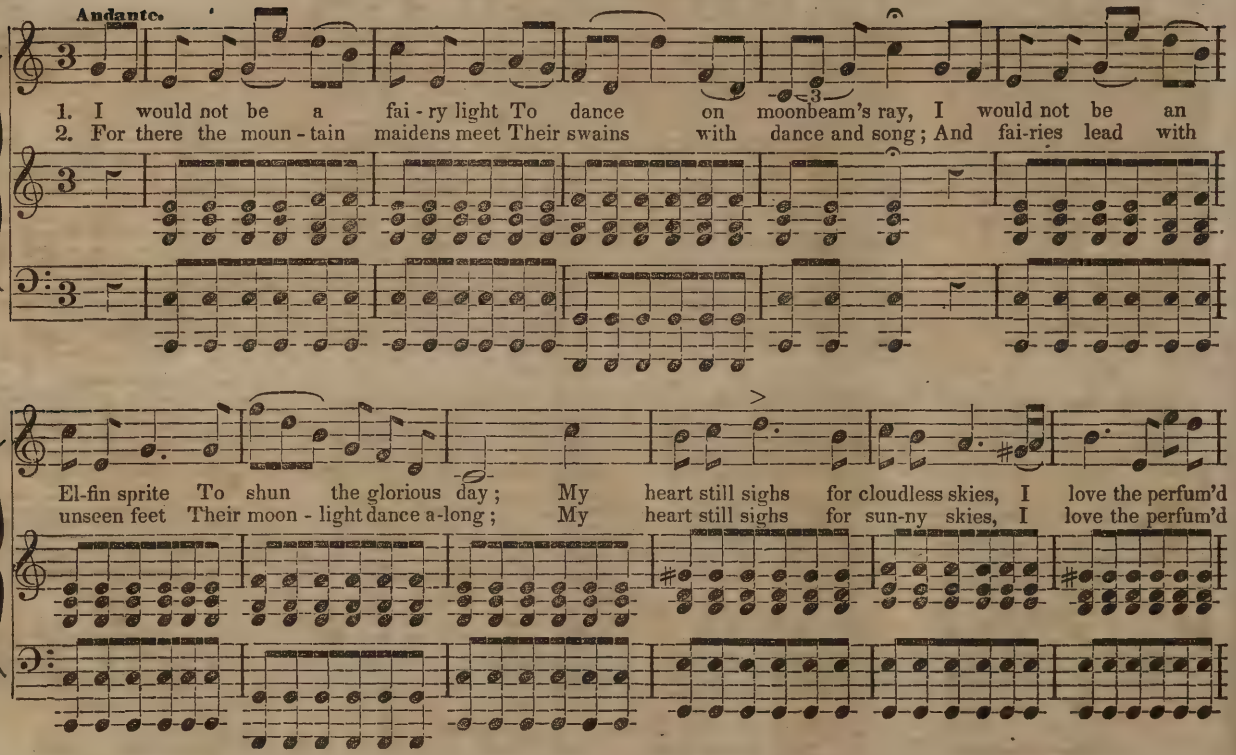
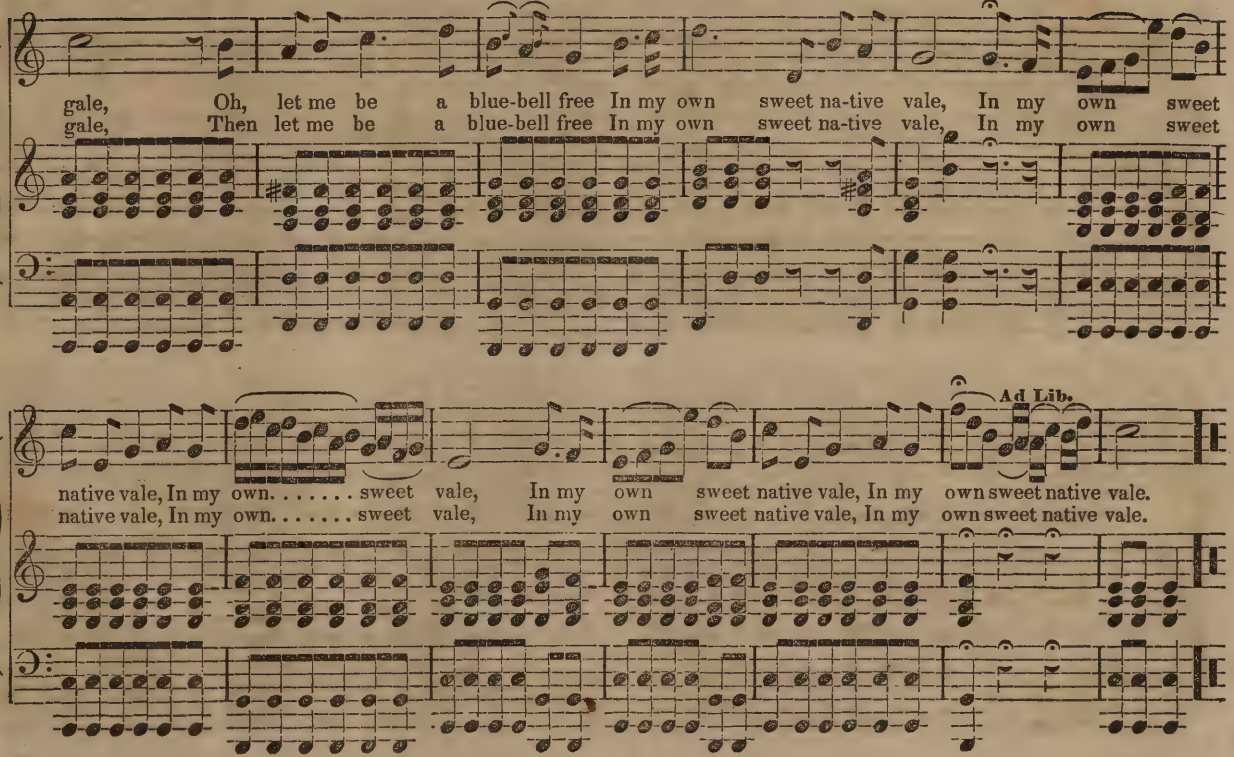

1. There is a calm for those who weep, A rest for wea - ry pil-grims found,
2. The storm that wrecks the win - ter's sky No more dis - turbs their last re - pose,
3. I long to lay this wea - ry head And ach - ing heart be - neath the soil
They soft - ly lie and sweet - ly sleep, Low in the ground, Low in the ground.
Than sum-mer evening's lat - est sigh, That shuts the rose, That shuts the rose.
To slum-ber in the dream-less bed, From all my toil, From all my toil.

IN MY OWN SWEET NATIVE VALE.

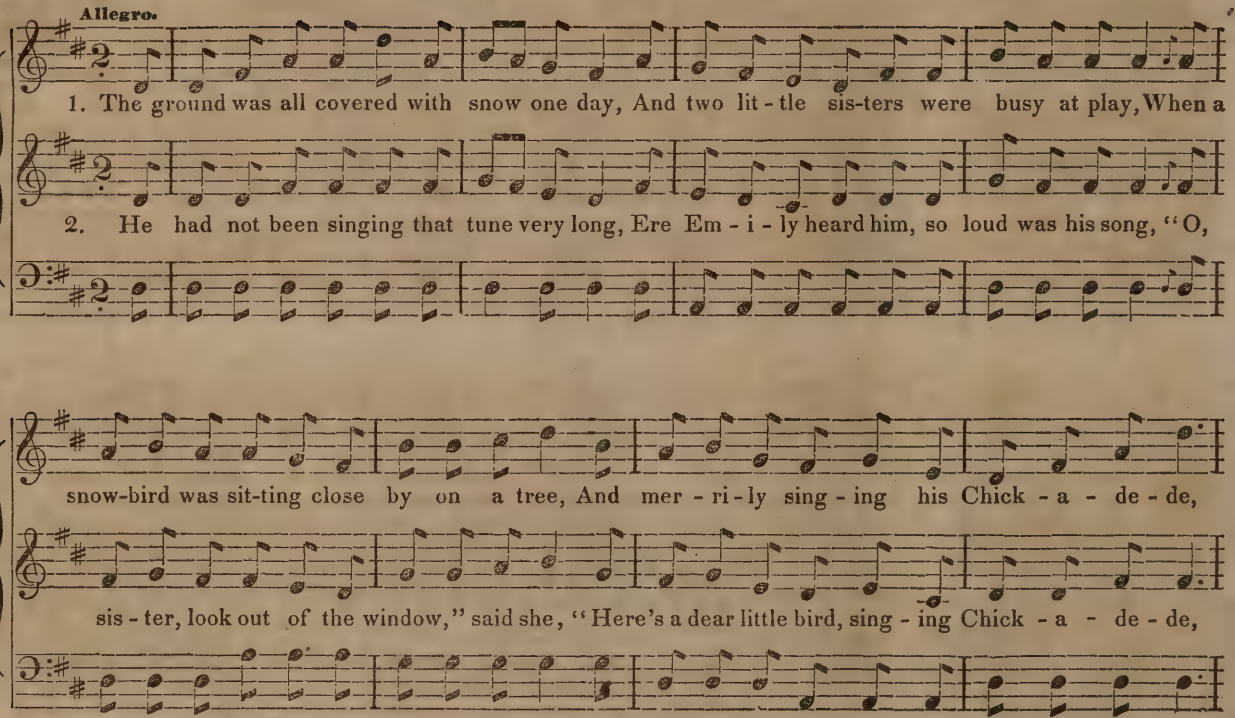
A. LEE.

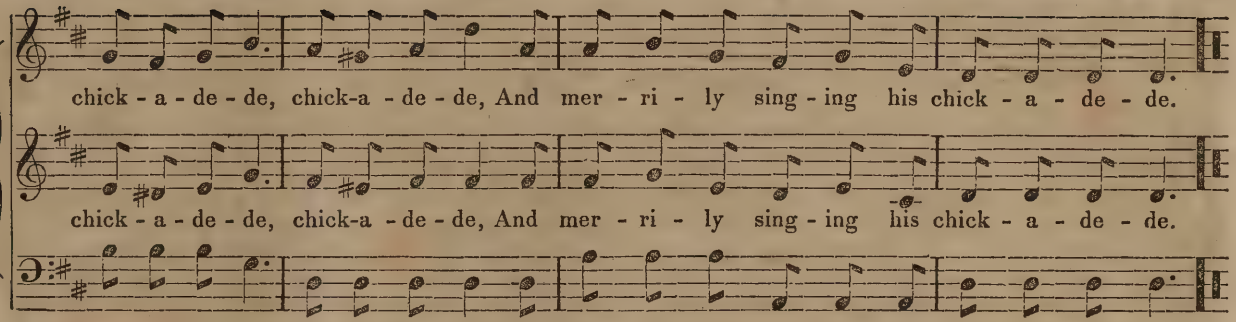

Andante.
1. I would not be a fai - ry light To dance on moonbeam's ray, I would not be an
2. For there the moun - tain maidens meet Their swains with dance and song; And fai-ries lead with
El-fin sprite To shun the glorious day; My heart still sighs for cloudless skies, I love the perfum'd
unseen feet Their moon - light dance a-long; My heart still sighs for sun-ny skies, I love the perfum'd


gale, Oh, let me be a blue-bell free In my own sweet na-tive vale, In my own sweet
gale, Then let me be a blue-bell free In my own sweet na-tive vale, In my own sweet
Ad Lib.
native vale, In my own. . . . . sweet vale, In my own sweet native vale, In my own sweet native vale.
native vale, In my own. . . . . sweet vale, In my own sweet native vale, In my own sweet native vale.

THE SNOW BIRD.

F. C. WOODWORTH.


Allegro.
1. The ground was all covered with snow one day, And two lit - tle sis-ters were busy at play, When a
2. He had not been singing that tune very long, Ere Em - i - ly heard him, so loud was his song, "O,
snow-bird was sit-ting close by on a tree, And mer - ri - ly sing - ing his Chick - a - de - de,
sis - ter, look out of the window," said she, "Here's a dear little bird, sing - ing Chick - a - de - de,


chick - a - de - de, chick-a - de - de, And mer - ri - ly sing - ing his chick - a - de - de.
chick - a - de - de, chick-a - de - de, And mer - ri - ly sing - ing his chick - a - de - de.

3. "Poor fellow, he walks in the snow and the sleet,
And has neither stockings nor shoes on his feet;
I pity him so, how cold he must be,
And yet he keeps singing his chick-a-de-de, &c.

4. "If I were a barefooted snow-bird, I know
I would not stay out in the cold and the snow.—
I wonder what makes him so full of his glee,
He's all the time singing that chick-a-de-de, &c.

5. "O mother, do get him some stockings and shoes,
A frock, and a cloak, and a hat, if he choose;
I wish he'd come into the parlor, and see
How warm we would make him, poor chick-a-de-de, &c.

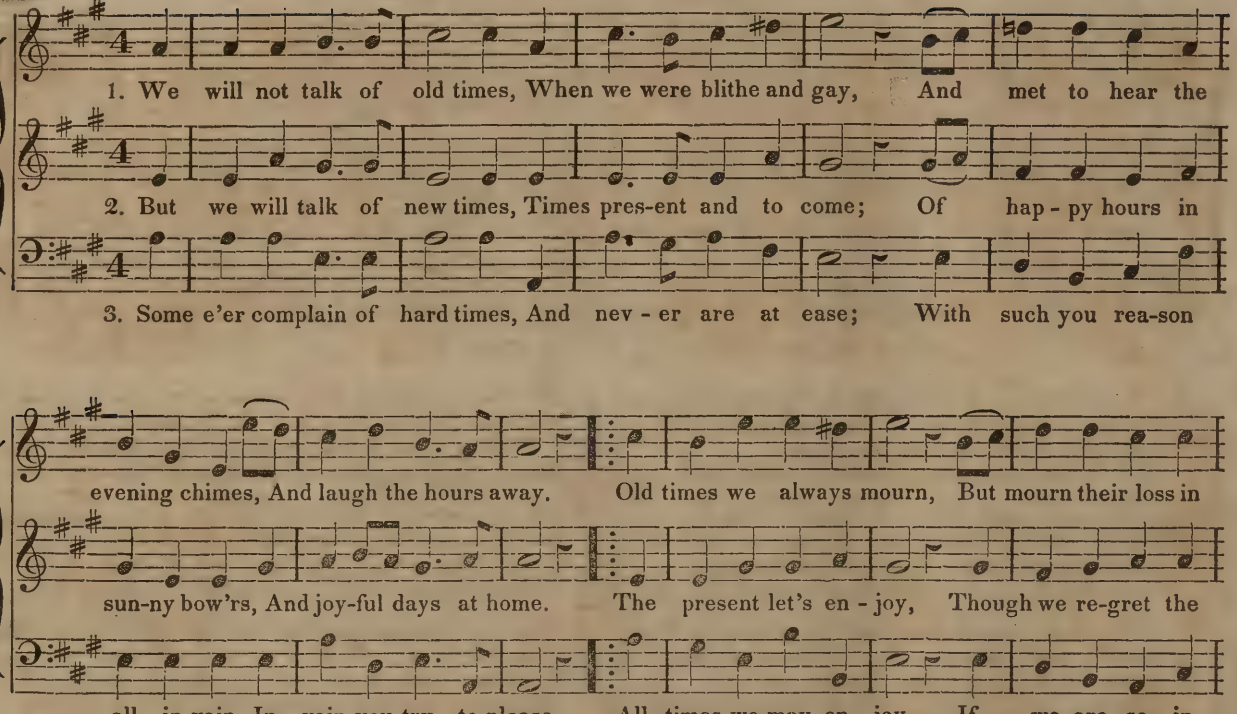
6. The bird had flown down for some crumbs of bread,
And heard every word little Emily said;
"What a figure I'd make in that dress! thought he;
And he laughed, as he warbled his chick-a-de-de, &c.

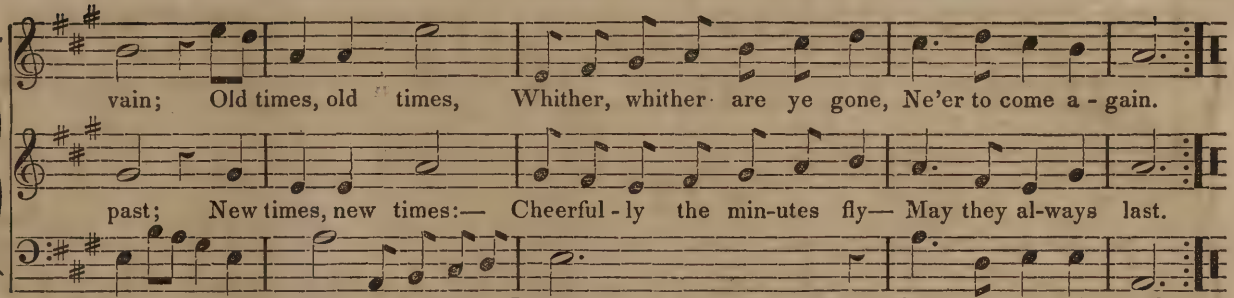
7 "I am grateful," he said, "for the wish you express,
But I've no occasion for such a fine dress;
I had rather remain with my limbs all free,
Than to hobble about, singing chick-a-de-de, &c.

8. There is ONE, my dear child, though I cannot tell who,
Has clothed me already, and warm enough, too.—
Good morning! O who are so happy as we?"—
And away he went, singing his chick-a-de-de, &c.

WE WILL NOT TALK OF OLD TIMES.

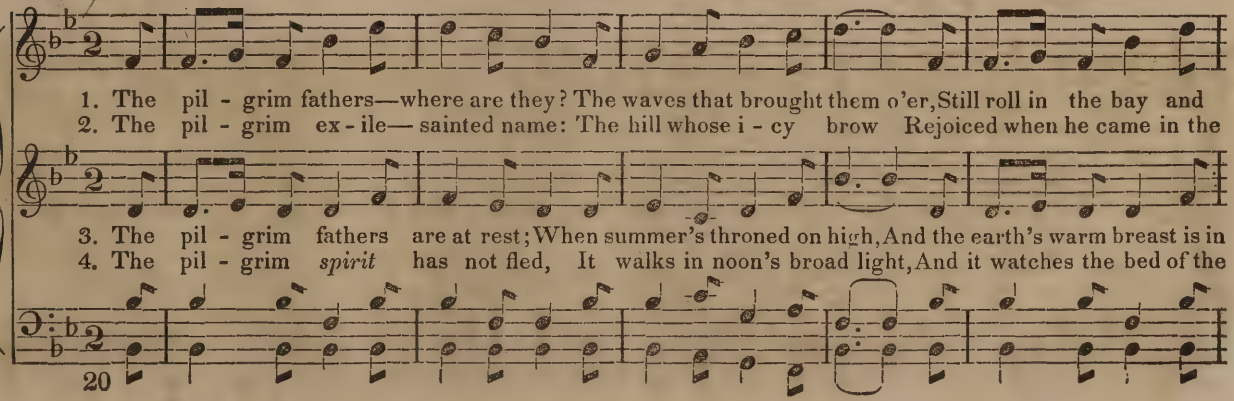
MORLEY.

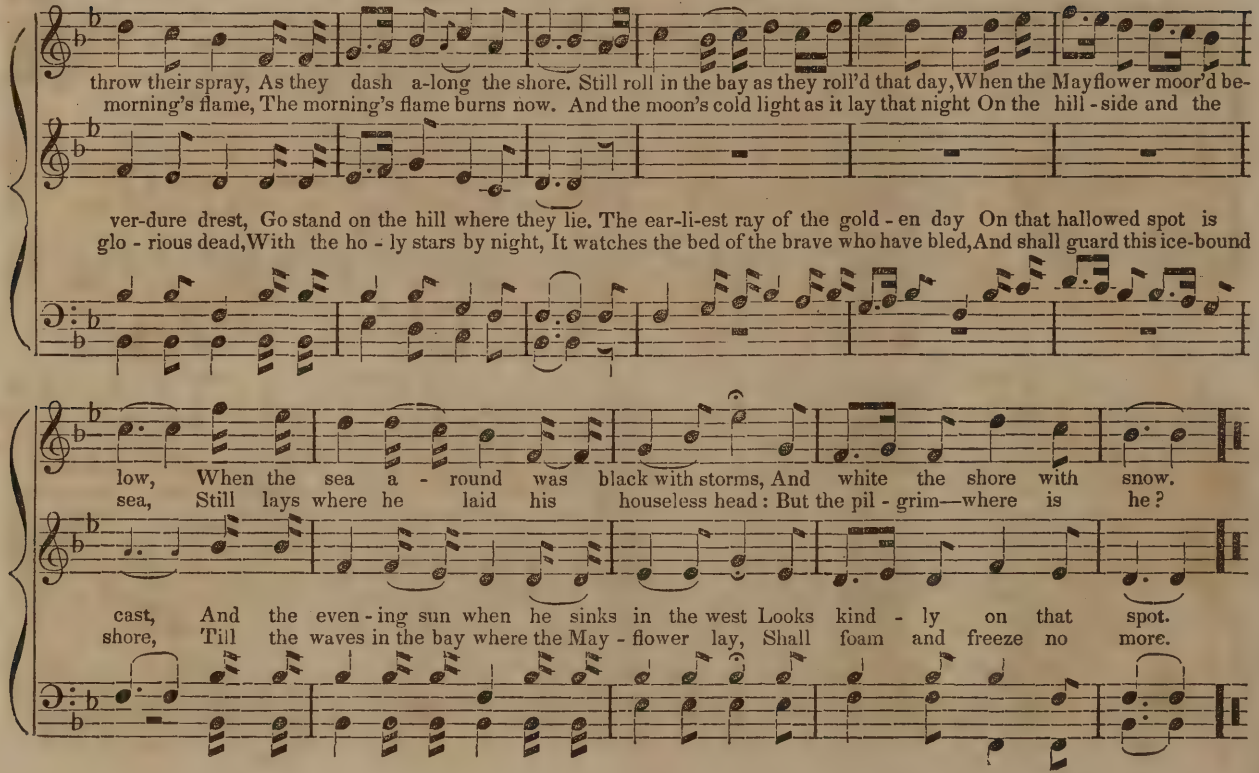

1. We will not talk of old times, When we were blithe and gay, And met to hear the
2. But we will talk of new times, Times pres-ent and to come; Of hap - py hours in
3. Some e'er complain of hard times, And nev - er are at ease; With such you rea-son
evening chimes, And laugh the hours away. Old times we always mourn, But mourn their loss in
sun-ny bow'rs, And joy-ful days at home. The present let's en - joy, Though we re-gret the
all in vain, In vain you try to please. All times we may en - joy, If we are so in -


vain; Old times, old times, Whither, whither are ye gone, Ne'er to come a - gain.
past; New times, new times:— Cheerful - ly the min-utes fly— May they al-ways last.
clined. All times, all times;— Pleasant - ly the min-utes fly, To an e-qual mind.

THE PILGRIM FATHERS.

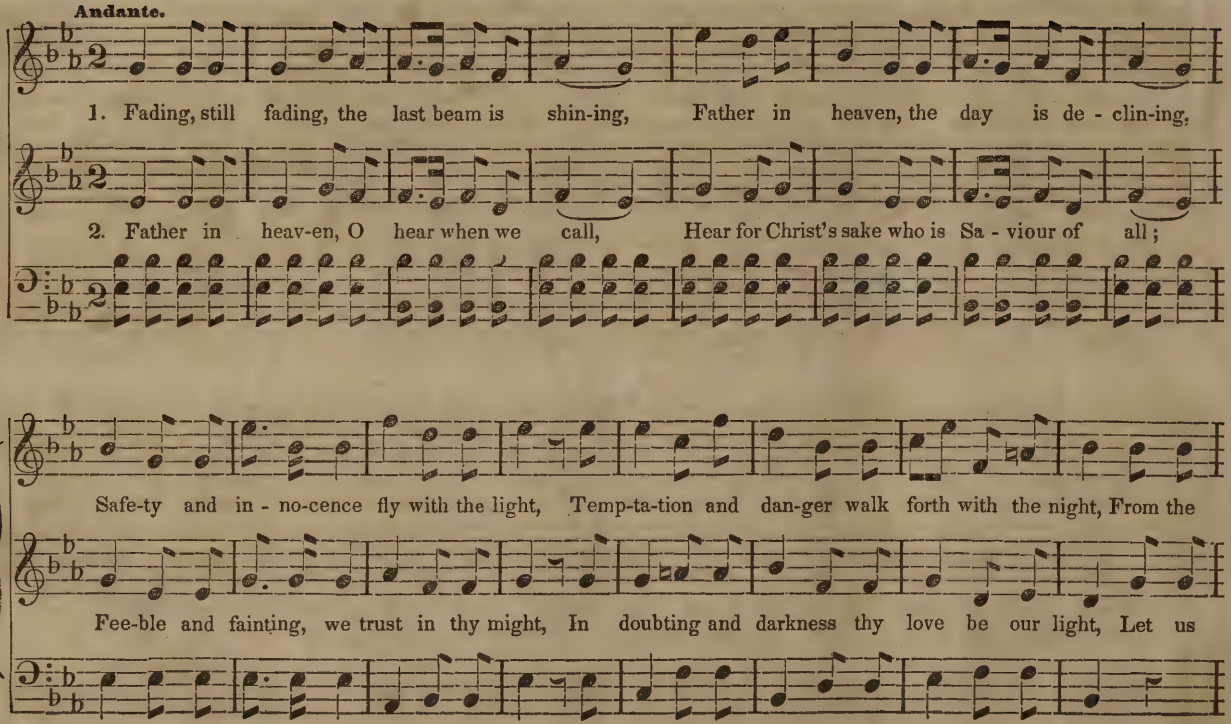
D. B. TENNEY.

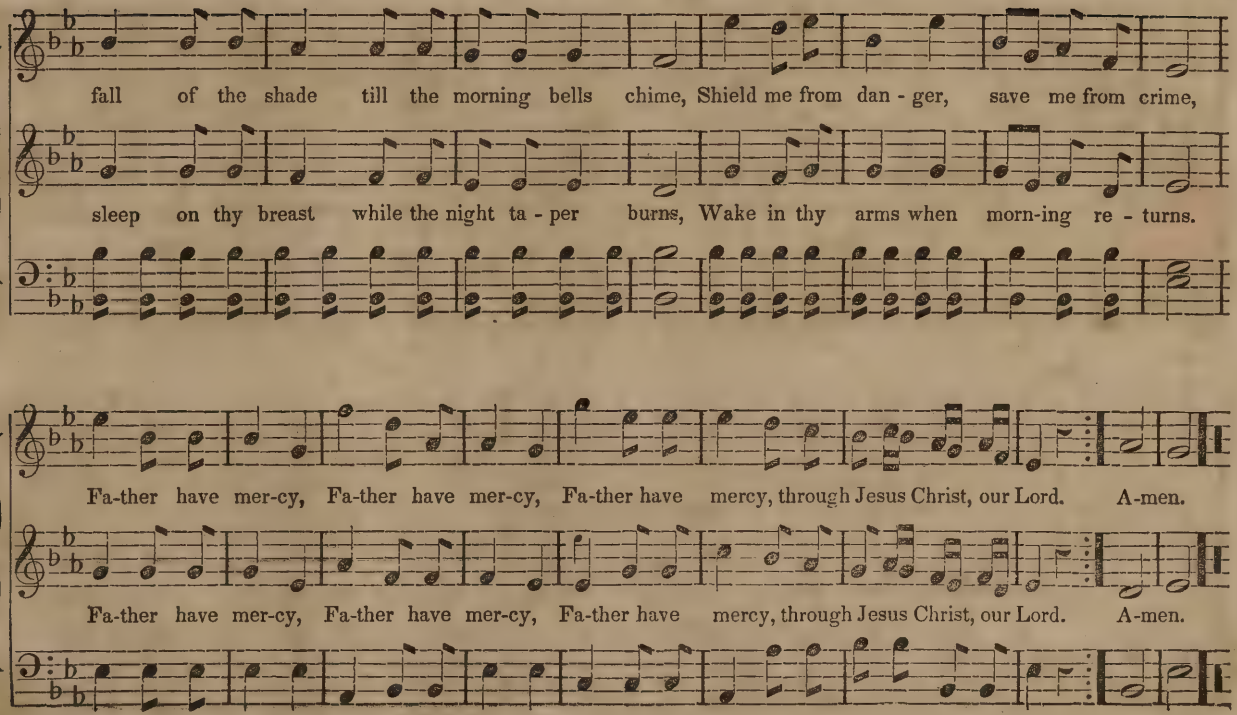

1. The pil - grim fathers—where are they? The waves that brought them o'er, Still roll in the bay and
2. The pil - grim ex - ile— sainted name: The hill whose i - cy brow Rejoiced when he came in the
3. The pil - grim fathers are at rest; When summer's throned on high, And the earth's warm breast is in
4. The pil - grim *spirit* has not fled, It walks in noon's broad light, And it watches the bed of the

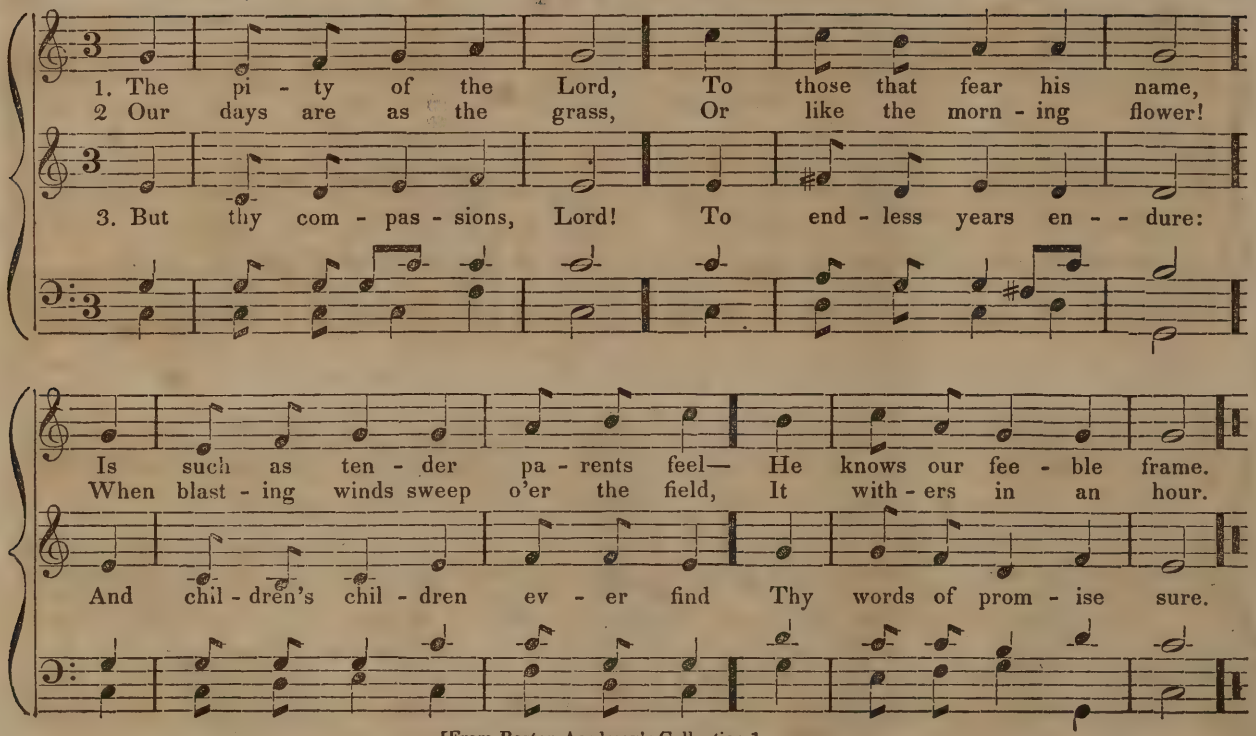

throw their spray, As they dash a-long the shore. Still roll in the bay as they roll'd that day, When the Mayflower moor'd be-
morning's flame, The morning's flame burns now. And the moon's cold light as it lay that night On the hill-side and the
ver-dure drest, Go stand on the hill where they lie. The ear-li-est ray of the gold-en day On that hallowed spot is
glo-rious dead, With the ho-ly stars by night, It watches the bed of the brave who have bled, And shall guard this ice-bound
low, When the sea a-round was black with storms, And white the shore with snow.
sea, Still lays where he laid his houseless head: But the pil-grim—where is he?
cast, And the even-ing sun when he sinks in the west Looks kind-ly on that spot.
shore, Till the waves in the bay where the May-flower lay, Shall foam and freeze no more.

Slow and Soft.
1. Sis - ter, thou wast mild and love - ly Gen - tle as the sum - mer breeze,
2. Peace-ful be thy si - lent slum - ber, Peace - ful in the grave so low;
3. Dear-est sis - ter, thou hast left us, Here thy loss we deep - ly feel,
4. Yet a - gain we hope to meet thee, When the day of life is fled,
Pleas-ant as the air of eve-ning When it floats a - mong the trees.
Thou no more wilt join our num - ber, Thou no more our songs shall know.
But 'tis God that hath be - reft us, He can all our sor - rows heal.
Then in heaven, with joy to greet thee, Where no fare - well tear is shed.

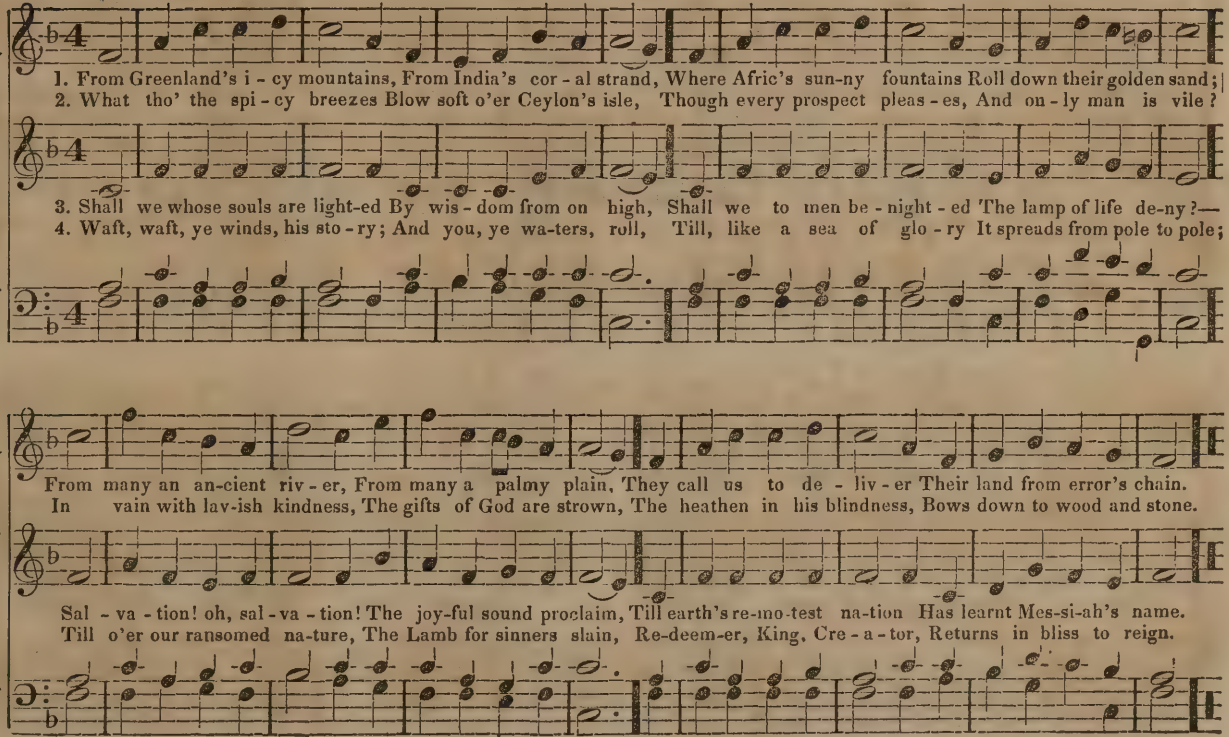
FADING, STILL FADING.

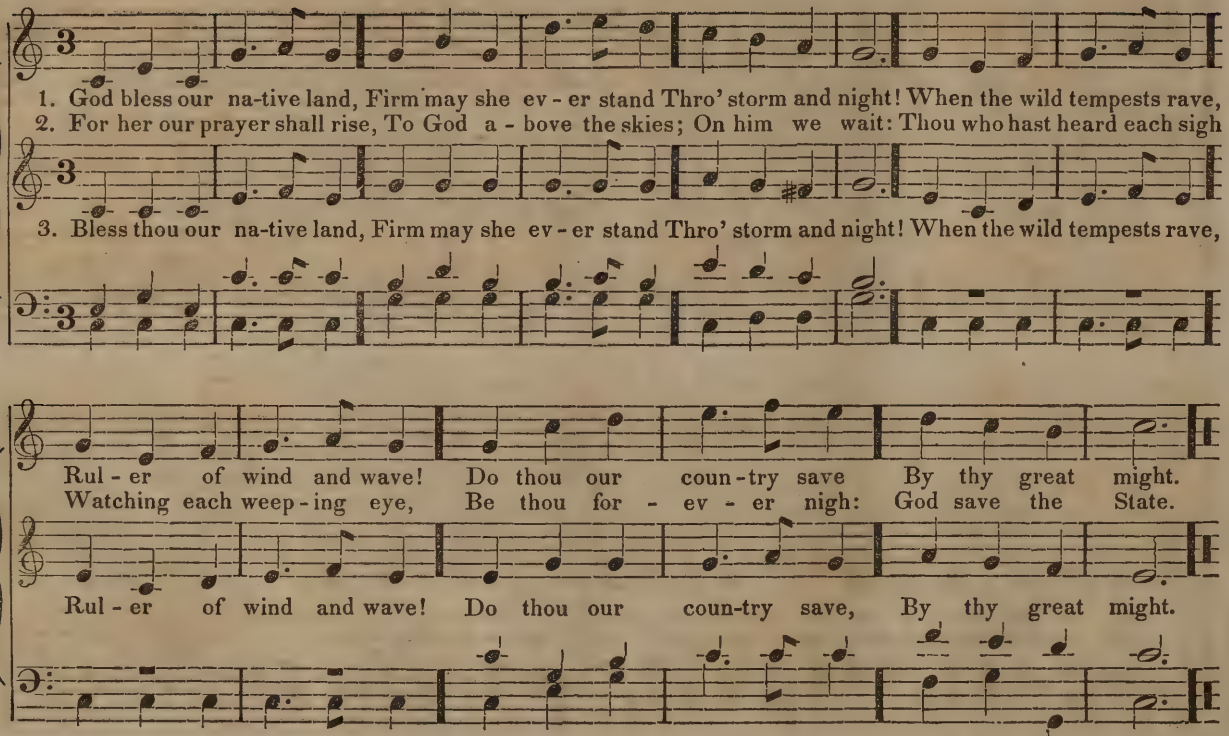

Andante.
1. Fading, still fading, the last beam is shin-ing, Father in heaven, the day is de - clin-ing,
2. Father in heav-en, O hear when we call, Hear for Christ's sake who is Sa - viour of all;
Safe-ty and in - no-cence fly with the light, Temp-ta-tion and dan-ger walk forth with the night, From the
Fee-ble and fainting, we trust in thy might, In doubting and darkness thy love be our light, Let us

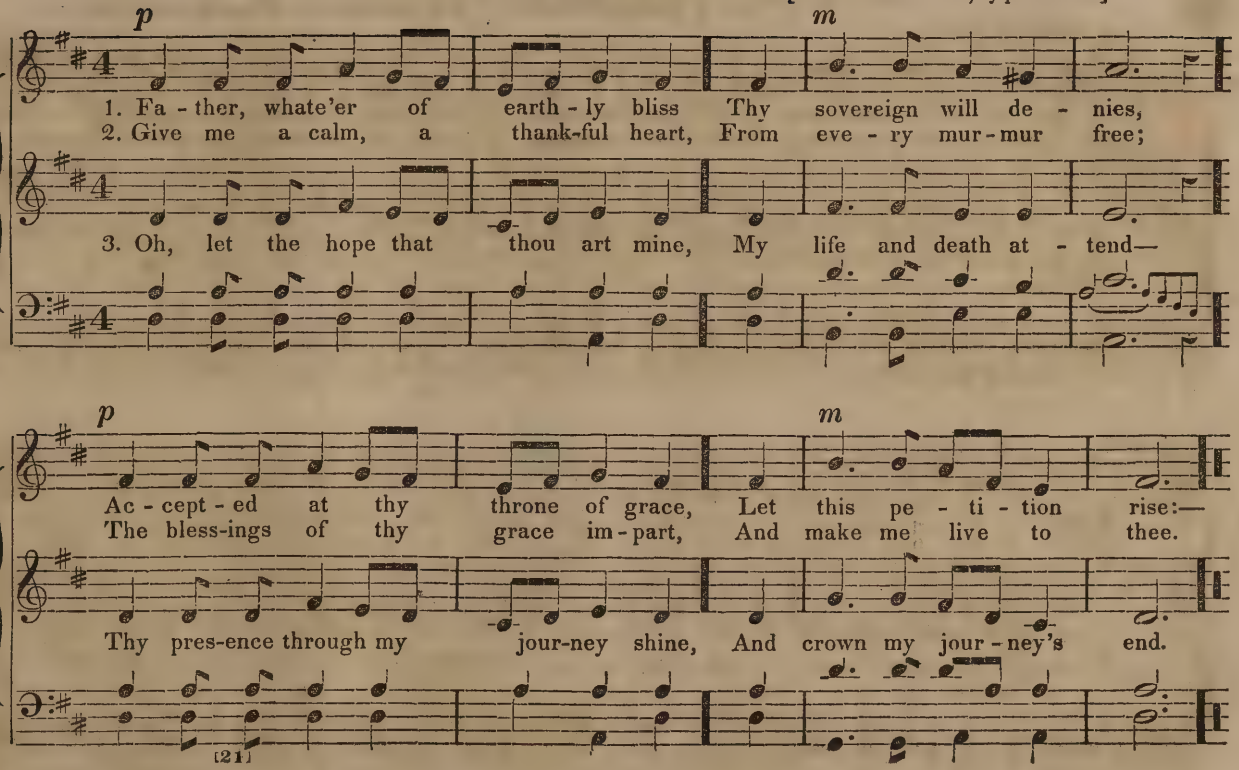

fall of the shade till the morning bells chime, Shield me from dan - ger, save me from crime,
sleep on thy breast while the night ta - per burns, Wake in thy arms when morn-ing re - turns.
Fa-ther have mer-cy, Fa-ther have mer-cy, Fa-ther have mercy, through Jesus Christ, our Lord. A-men.
Fa-ther have mer-cy, Fa-ther have mer-cy, Fa-ther have mercy, through Jesus Christ, our Lord. A-men.

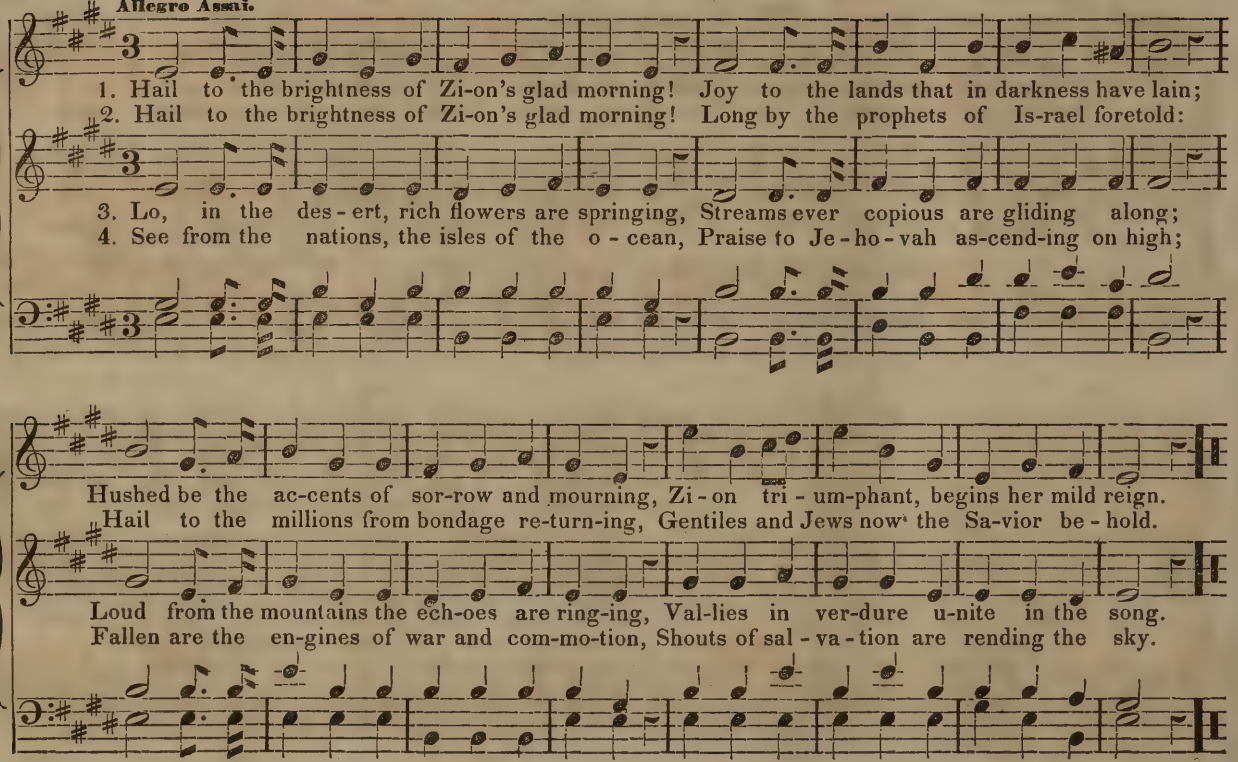

1. The pi - ty of the Lord, To those that fear his name,
2 Our days are as the grass, Or like the morn - ing flower!
3. But thy com - pas - sions, Lord! To end - less years en - - dure:
Is such as ten - der pa - rents feel— He knows our fee - ble frame.
When blast - ing winds sweep o'er the field, It with - ers in an hour.
And chil - dren's chil - dren ev - er find Thy words of prom - ise sure.

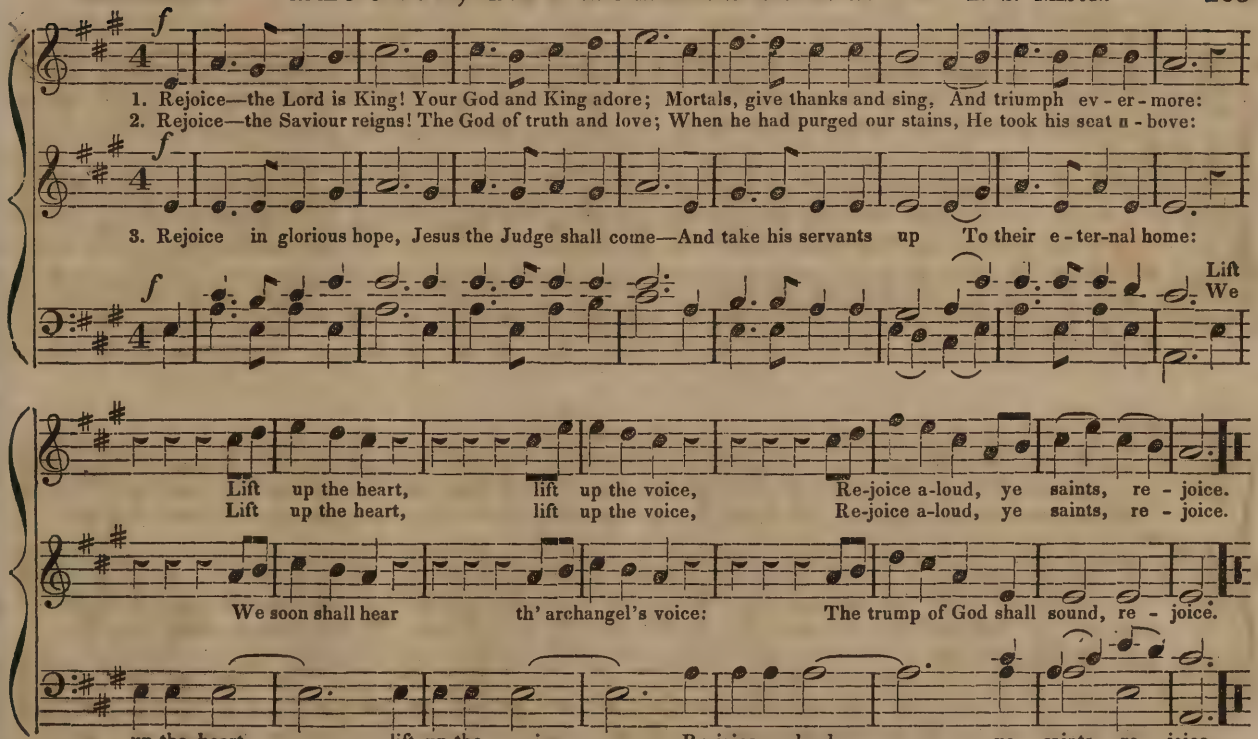
[From Boston Academy's Collection.]

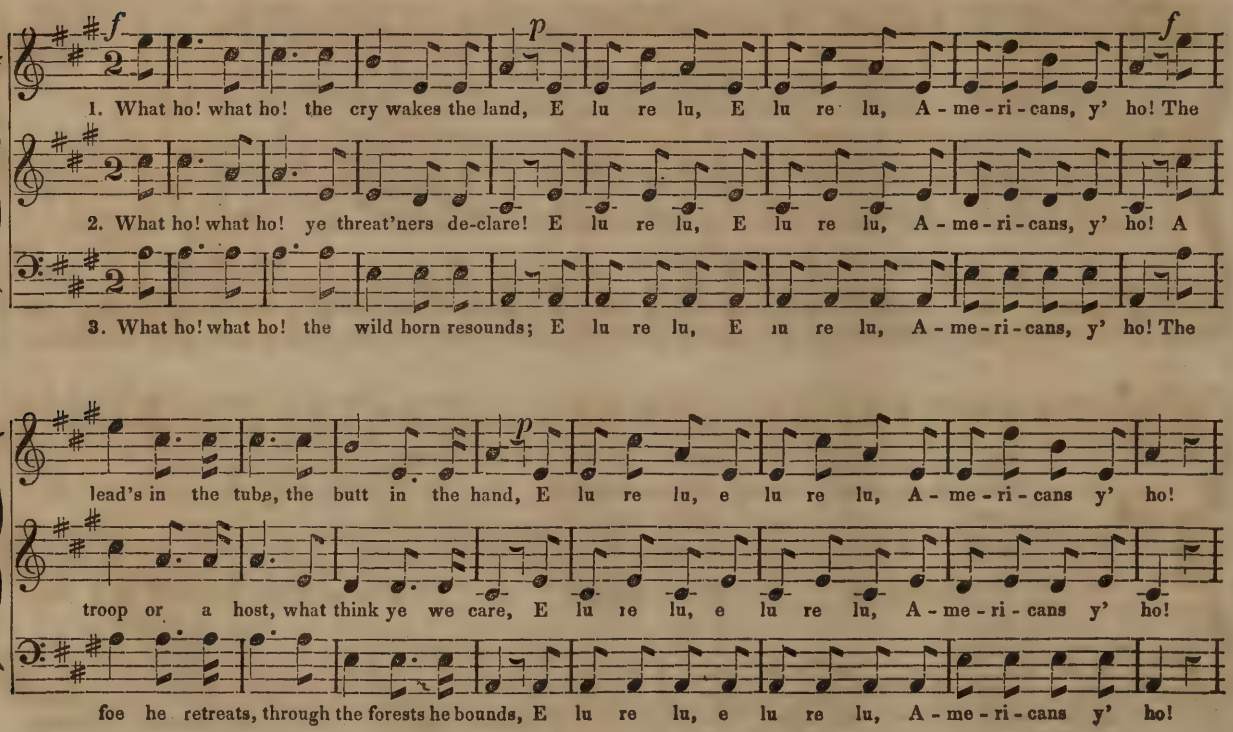

1. From Greenland's i - cy mountains, From India's cor - al strand, Where Afric's sun-ny fountains Roll down their golden sand;
2. What tho' the spi - cy breezes Blow soft o'er Ceylon's isle, Though every prospect pleas - es, And on - ly man is vile?
3. Shall we whose souls are light-ed By wis - dom from on high, Shall we to men be - night - ed The lamp of life de-ny?—
4. Waft, waft, ye winds, his sto - ry; And you, ye wa-ters, roll, Till, like a sea of glo - ry It spreads from pole to pole;
From many an an-cient riv - er, From many a palmy plain, They call us to de - liv - er Their land from error's chain.
In vain with lav-ish kindness, The gifts of God are strown, The heathen in his blindness, Bows down to wood and stone.
Sal - va - tion! oh, sal - va - tion! The joy-ful sound proclaim, Till earth's re-mo-test na-tion Has learnt Mes-si-ah's name.
Till o'er our ransomed na-ture, The Lamb for sinners slain, Re-deem-er, King, Cre - a - tor, Returns in bliss to reign.

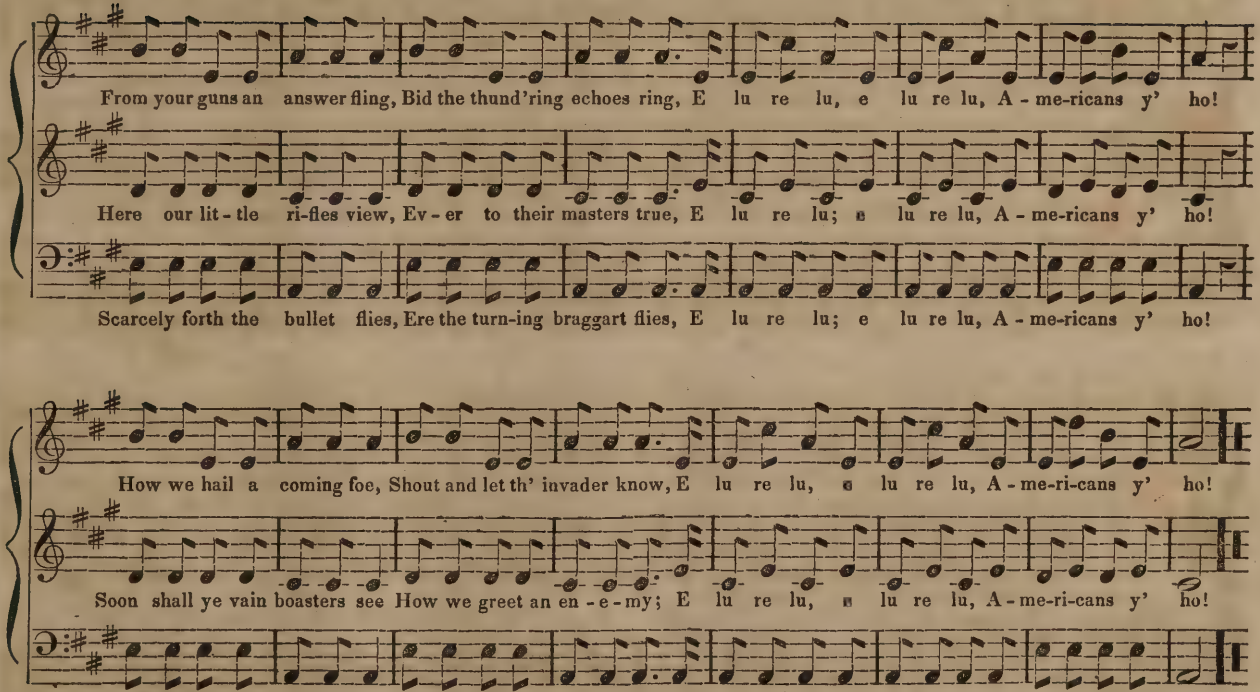

1. God bless our na-tive land, Firm may she ev - er stand Thro' storm and night! When the wild tempests rave,
2. For her our prayer shall rise, To God a - bove the skies; On him we wait: Thou who hast heard each sigh
3. Bless thou our na-tive land, Firm may she ev - er stand Thro' storm and night! When the wild tempests rave,
Rul - er of wind and wave! Do thou our coun-try save By thy great might.
Watching each weep - ing eye, Be thou for - ev - er nigh: God save the State.
Rul - er of wind and wave! Do thou our coun-try save, By thy great might.


p
m
1. Fa - ther, whate'er of earth - ly bliss Thy sovereign will de - nies,
2. Give me a calm, a thank-ful heart, From eve - ry mur - mur free;
3. Oh, let the hope that thou art mine, My life and death at - tend—
p
m
Ac - cept - ed at thy throne of grace, Let this pe - ti - tion rise:—
The bless-ings of thy grace im - part, And make me live to thee.
Thy pres-ence through my jour-ney shine, And crown my jour - ney's end.


Allegro Assai.
1. Hail to the brightness of Zi-on's glad morning! Joy to the lands that in darkness have lain;
2. Hail to the brightness of Zi-on's glad morning! Long by the prophets of Is-rael foretold:
3. Lo, in the des-ert, rich flowers are springing, Streams ever copious are gliding along;
4. See from the nations, the isles of the o-cean, Praise to Je-ho-vah as-cend-ing on high;
Hushed be the ac-cents of sor-row and mourning, Zi-on tri-um-phant, begins her mild reign.
Hail to the millions from bondage re-turn-ing, Gentiles and Jews now the Sa-vior be-hold.
Loud from the mountains the ech-oes are ring-ing, Val-lies in ver-dure u-nite in the song.
Fallen are the en-gines of war and com-mo-tion, Shouts of sal-va-tion are rending the sky.

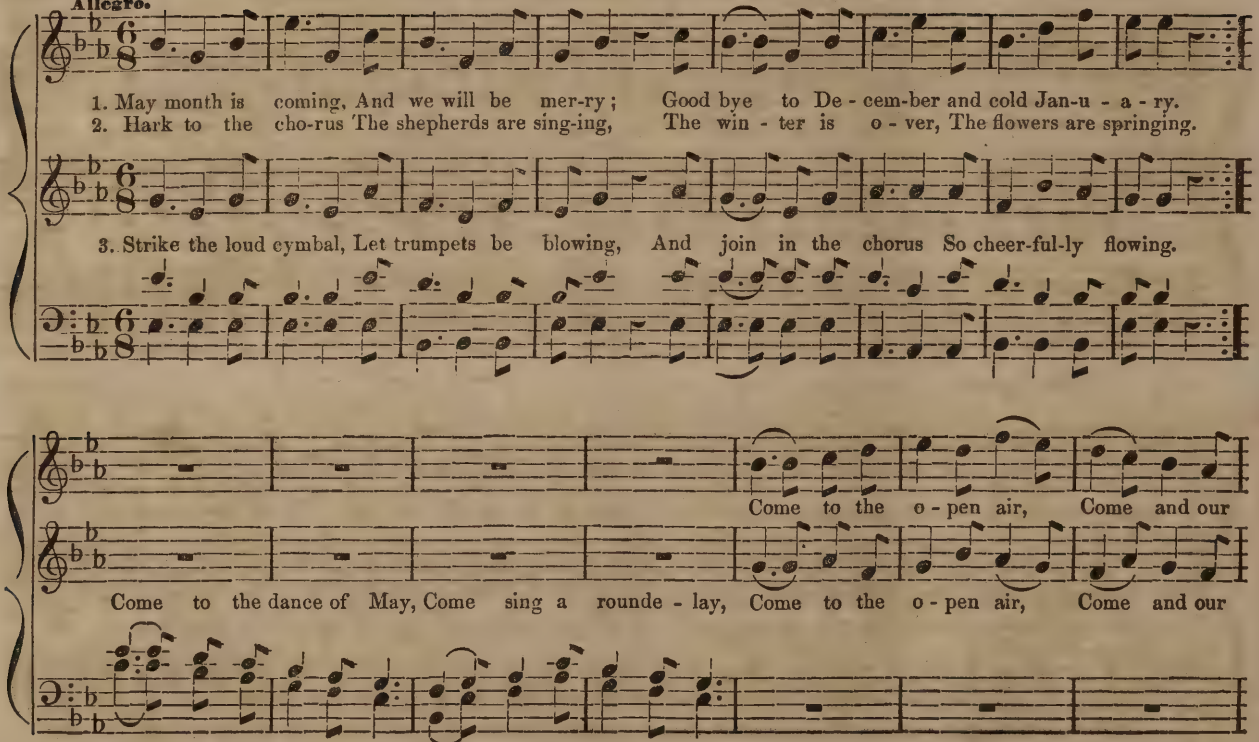

1. Rejoice—the Lord is King! Your God and King adore; Mortals, give thanks and sing, And triumph ev - er - more:
2. Rejoice—the Saviour reigns! The God of truth and love; When he had purged our stains, He took his seat a - bove:
3. Rejoice in glorious hope, Jesus the Judge shall come—And take his servants up To their e - ter-nal home:
Lift up the heart, lift up the voice, Re-joice a-loud, ye saints, re - joice.
Lift up the heart, lift up the voice, Re-joice a-loud, ye saints, re - joice.
We soon shall hear th' archangel's voice: The trump of God shall sound, re - joice.
up the heart, ... lift up the voice, . . . Re-joice a - loud, ... ye saints, re - joice.
soon shall hear . . . th' archangel's voice: . . . The trump of God . . . shall sound—re - joice!

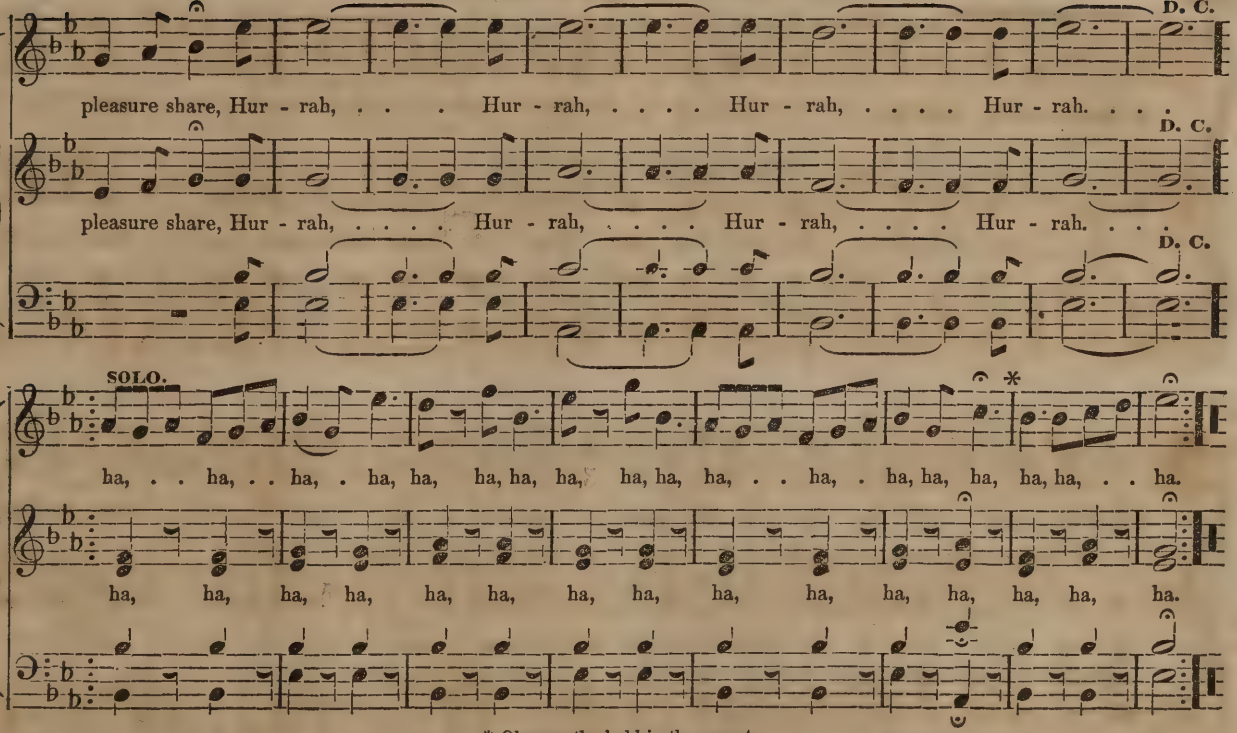

f
p
f
1. What ho! what ho! the cry wakes the land, E lu re lu, E lu re lu, A - me - ri - cans, y' ho! The
2. What ho! what ho! ye threat'ners de-clare! E lu re lu, E lu re lu, A - me - ri - cans, y' ho! A
3. What ho! what ho! the wild horn resounds; E lu re lu, E lu re lu, A - me - ri - cans, y' ho! The
p
lead's in the tube, the butt in the hand, E lu re lu, e lu re lu, A - me - ri - cans y' ho!
troop or a host, what think ye we care, E lu re lu, e lu re lu, A - me - ri - cans y' ho!
foe he retreats, through the forests he bounds, E lu re lu, e lu re lu, A - me - ri - cans y' ho!


From your guns an answer fling, Bid the thund'ring echoes ring, E lu re lu, e lu re lu, A - me-ricans y' ho!
Here our lit - tle ri-fles view, Ev - er to their masters true, E lu re lu; e lu re lu, A - me-ricans y' ho!
Scarcely forth the bullet flies, Ere the turn-ing braggart flies, E lu re lu; e lu re lu, A - me-ricans y' ho!
How we hail a coming foe, Shout and let th' invader know, E lu re lu, e lu re lu, A - me-ri-cans y' ho!
Soon shall ye vain boasters see How we greet an en - e - my; E lu re lu, e lu re lu, A - me-ri-cans y' ho!
Gal-lant comrades join with me In the shout of vic - to - ry; E lu re lu, e lu re lu, A - me-ri-cans y' ho!

MAY MONTH IS COMING.

D. B. TENNEY.

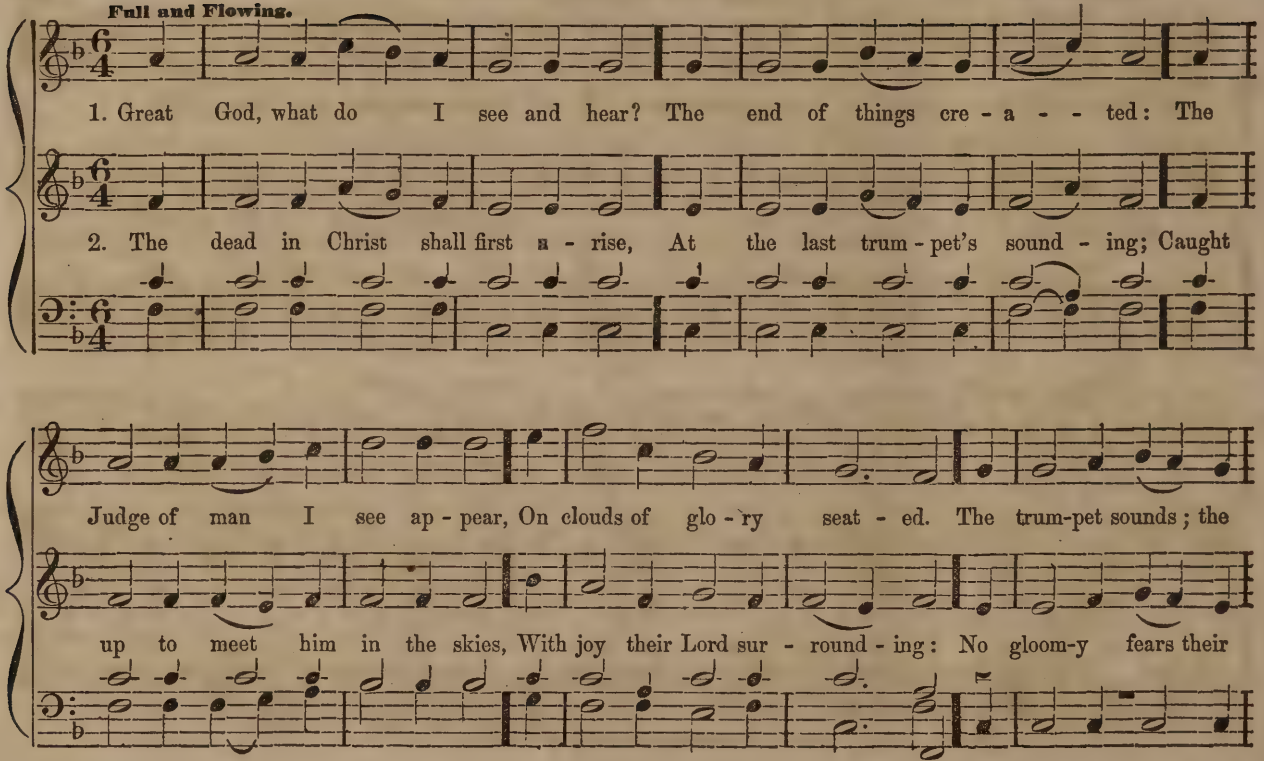

Allegro.
1. May month is coming, And we will be mer-ry; Good bye to De - cem-ber and cold Jan-u - a - ry.
2. Hark to the cho-rus The shepherds are sing-ing, The win - ter is o - ver, The flowers are springing.
3. Strike the loud cymbal, Let trumpets be blowing, And join in the chorus So cheer-ful-ly flowing.
Come to the o - pen air, Come and our
Come to the dance of May, Come sing a rounde - lay, Come to the o - pen air, Come and our

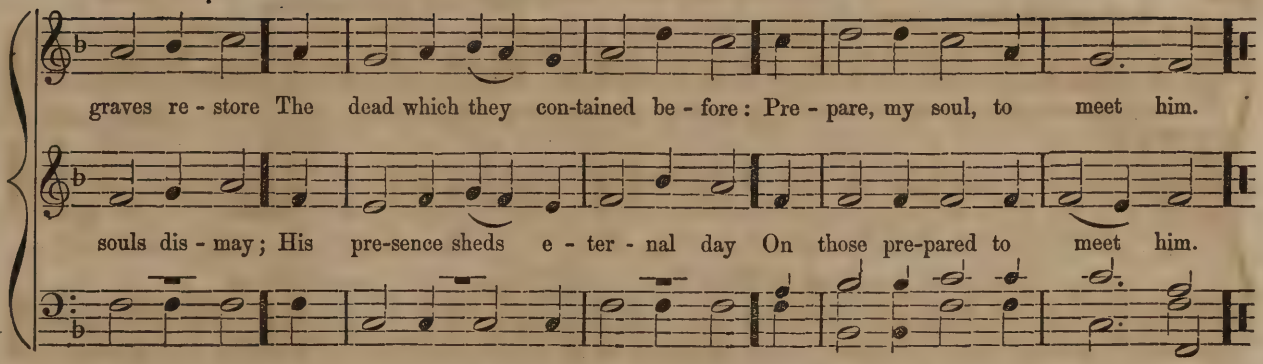

D. C.
pleasure share, Hur - rah, . . . Hur - rah, ... Hur - rah, ... Hur - rah. . . .
D. C.
pleasure share, Hur - rah, ... Hur - rah, ... Hur - rah, ... Hur - rah. . . .
D. C.
SOLO.
ha, . . ha, . . ha, . ha, ha, ha, ha, ha, ha, ha, ha, . . ha, . ha, ha, ha, ha, ha, . . ha.
ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.

* Observe the hold in the repeat.

JUDGMENT HYMN.

E. S. NASON


Full and Flowing.
1. Great God, what do I see and hear? The end of things cre - a - - ted: The
2. The dead in Christ shall first a - rise, At the last trum - pet's sound - ing; Caught
Judge of man I see ap - pear, On clouds of glo - ry seat - ed. The trum-pet sounds; the
up to meet him in the skies, With joy their Lord sur - round - ing: No gloom-y fears their


graves re - store The dead which they con-tained be - fore: Pre - pare, my soul, to meet him.
souls dis - may; His pre-sence sheds e - ter - nal day On those pre-pared to meet him.

3

But sinners, filled with guilty fears,
Behold his wrath prevailing;
For they shall rise, and find their tears
And sighs are unavailing.
The day of grace is past and gone;
Trembling they stand before the throne,
All unprepared to meet him.

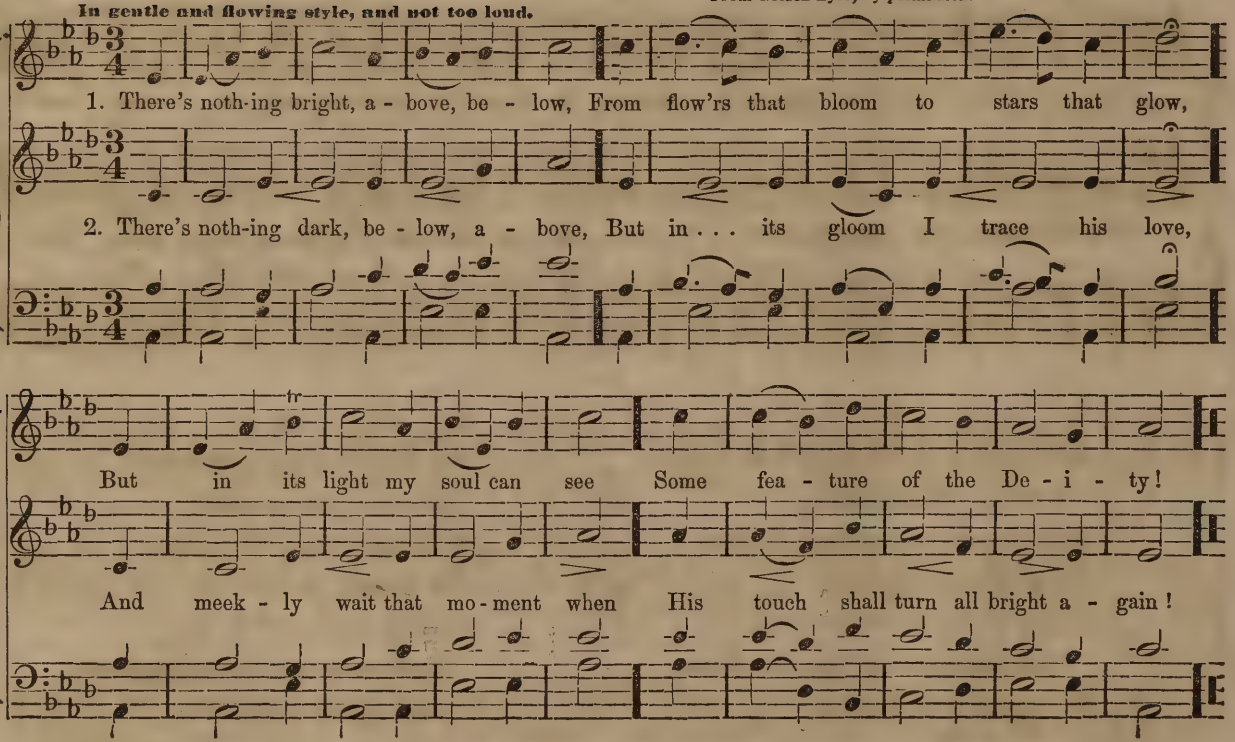
4

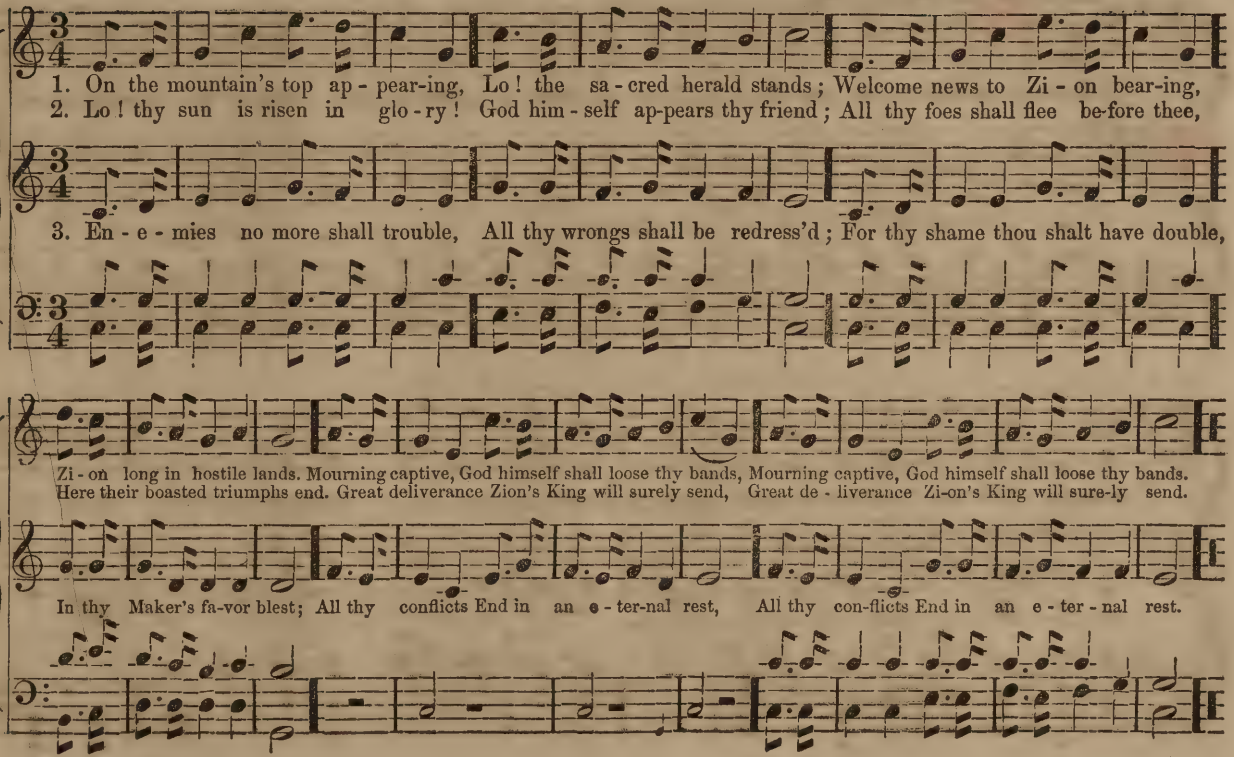
Great God, what do I see and hear!
The end of things created:
The Judge of man I see appear,
On clouds of glory seated.
Before his cross I view the day
When heaven and earth shall pass away,
And thus prepare to meet him.

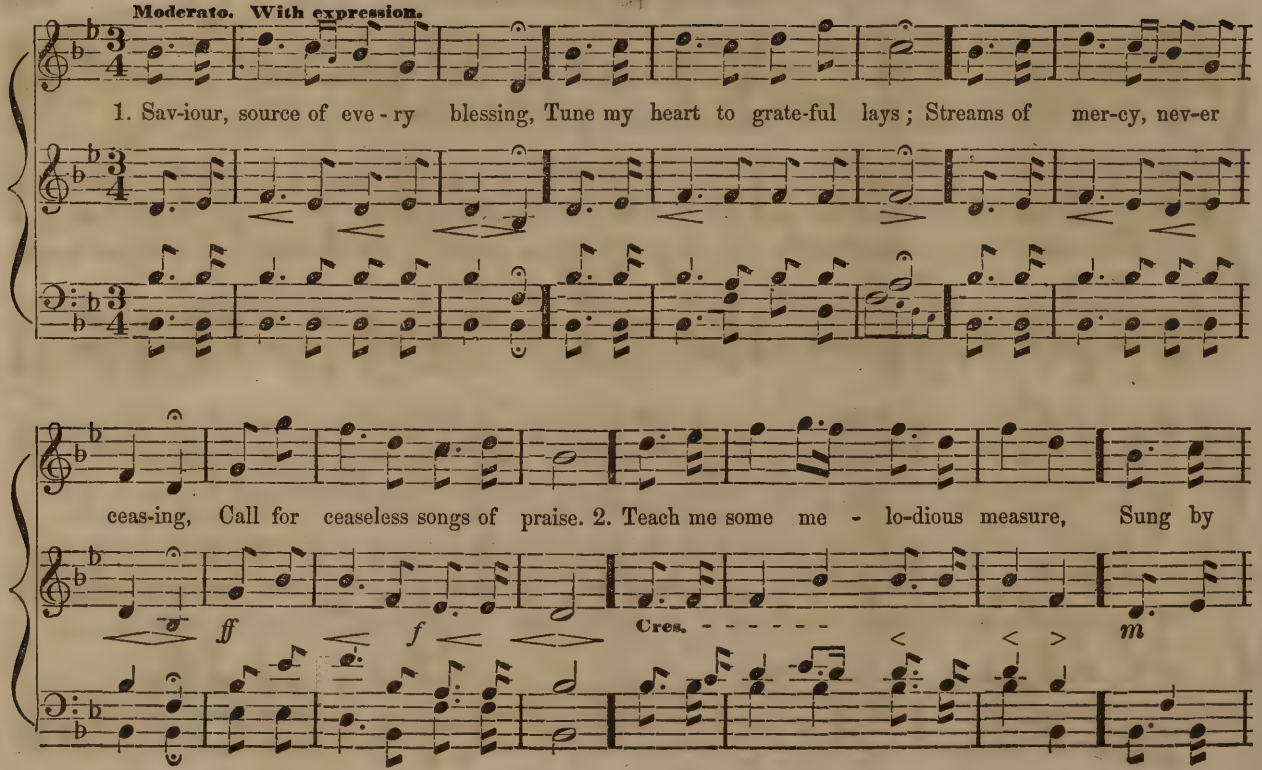
LOUVAN. L. M.

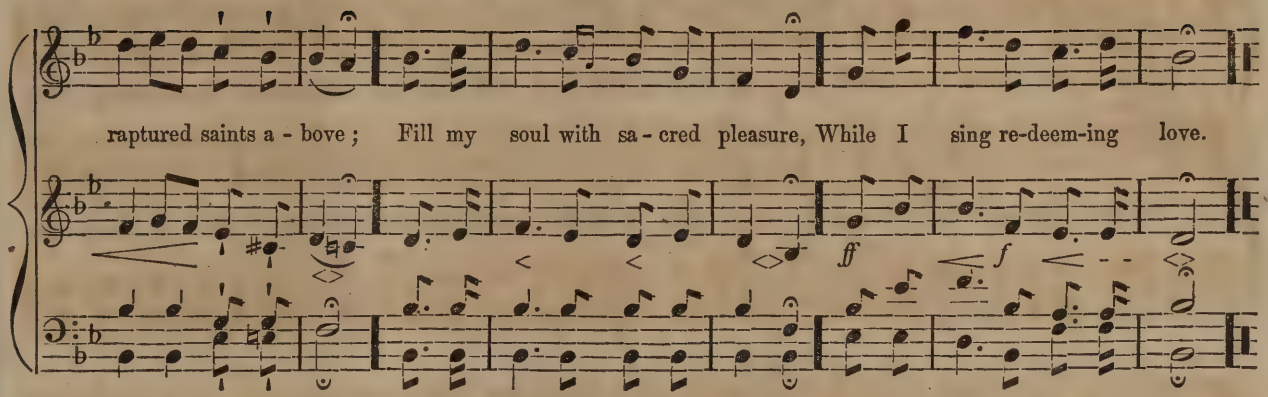
V. C. TAYLOR.

From Golden Lyre, by permission.


In gentle and flowing style, and not too loud.
1. There's noth-ing bright, a - bove, be - low, From flow'rs that bloom to stars that glow,
2. There's noth-ing dark, be - low, a - bove, But in . . . its gloom I trace his love,
But in its light my soul can see Some fea - ture of the De - i - ty!
And meek - ly wait that mo - ment when His touch shall turn all bright a - gain!


1. On the mountain's top ap - pear-ing, Lo! the sa - cred herald stands; Welcome news to Zi - on bear-ing,
2. Lo! thy sun is risen in glo - ry! God him - self ap-pears thy friend; All thy foes shall flee be-fore thee,
3. En - e - mies no more shall trouble, All thy wrongs shall be redress'd; For thy shame thou shalt have double,
Zi - on long in hostile lands. Mourning captive, God himself shall loose thy bands, Mourning captive, God himself shall loose thy bands.
Here their boasted triumphs end. Great deliverance Zion's King will surely send, Great de - liverance Zi-on's King will sure-ly send.
In thy Maker's fa-vor blest; All thy conflicts End in an e - ter-nal rest, All thy con-flicts End in an e - ter - nal rest.


Moderato. With expression.
1. Sav-iour, source of eve - ry blessing, Tune my heart to grate-ful lays; Streams of mer-cy, nev-er
ceas-ing, Call for ceaseless songs of praise. 2. Teach me some me - lo-dious measure, Sung by
ff
f
Cres.
m



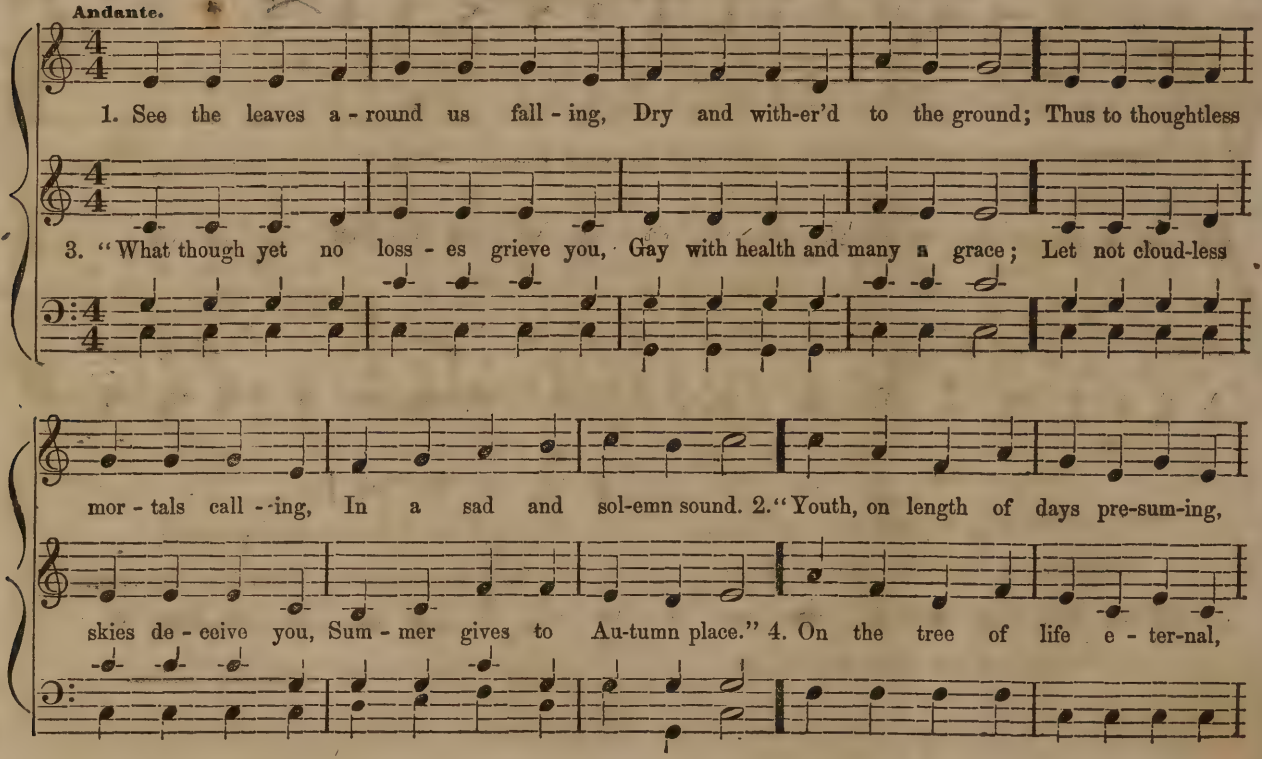
3

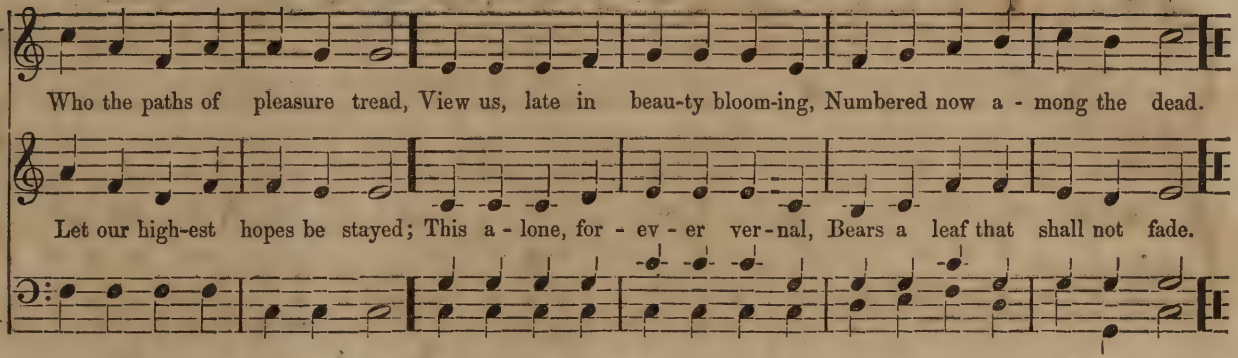
Thou didst seek me when a stranger,
Wandering from the fold of God;
Thou, to save my soul from danger,
Didst redeem me with thy blood.

4

By thy hand restored, defended,
Safe through life, thus far, I'm come;
Safe, O Lord, when life is ended,
Bring me to my heavenly home.

THE AUTUMN SONG. 8s & 7s.


Andante.
1. See the leaves a - round us fall - ing, Dry and with-er'd to the ground; Thus to thoughtless
3. "What though yet no loss - es grieve you, Gay with health and many a grace; Let not cloud-less
mor - tals call - ing, In a sad and sol-emn sound. 2. "Youth, on length of days pre-sum-ing,
skies de - ceive you, Sum - mer gives to Au-tumn place." 4. On the tree of life e - ter-nal,


Who the paths of pleasure tread, View us, late in beau-ty bloom-ing, Numbered now a - mong the dead.
Let our high-est hopes be stayed; This a - lone, for - ev - er ver - nal, Bears a leaf that shall not fade.

THE BIRTH OF THE SAVIOUR.

1 Hark! what mean those holy voices,
Sweetly sounding through the skies?
Lo! the angelic host rejoices;
Heavenly hallelujahs rise.

2 Hear them tell the wondrous story,
Hear them chant in hymns of joy,
"Glory in the highest, glory,
Glory be to God most high."

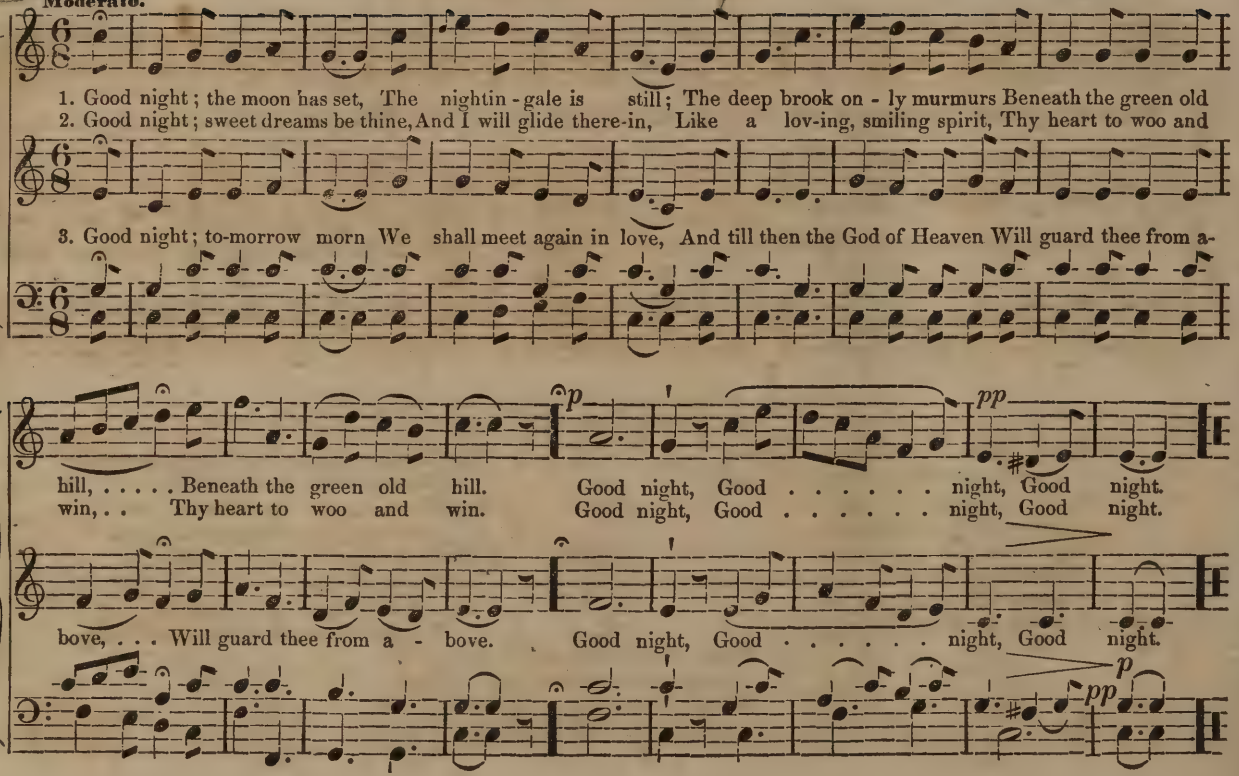
3 Peace on earth, good will from heaven,
Reaching far as man is found;
"Souls redeemed, and sins forgiven,"
Loud our golden harps shall sound.

4 Christ is born, the great anointed;
Heaven and earth his praises sing;
Oh, receive whom God appointed,
For your Prophet, Priest, and King.

5 Haste ye mortals to adore him;
Learn his name and taste his joy,
Till in heaven ye sing before him,
Glory be to God most high.

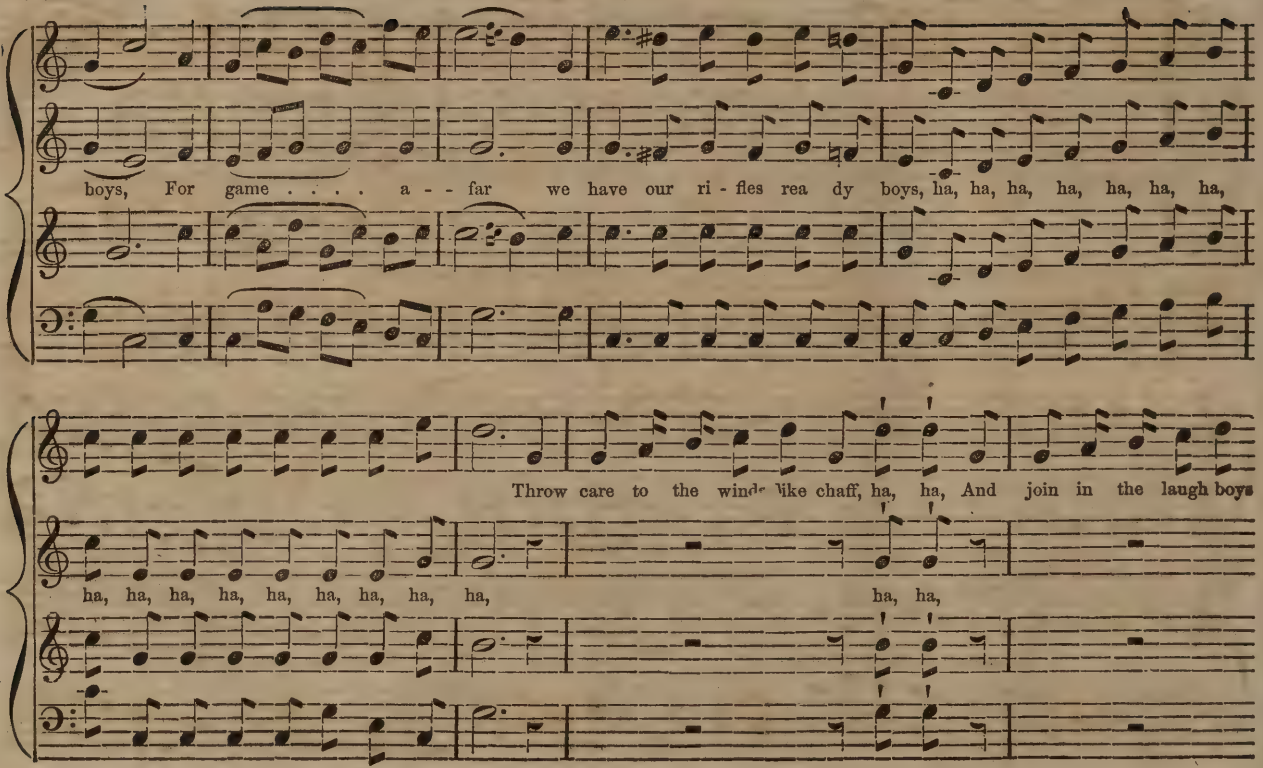
GOOD NIGHT.

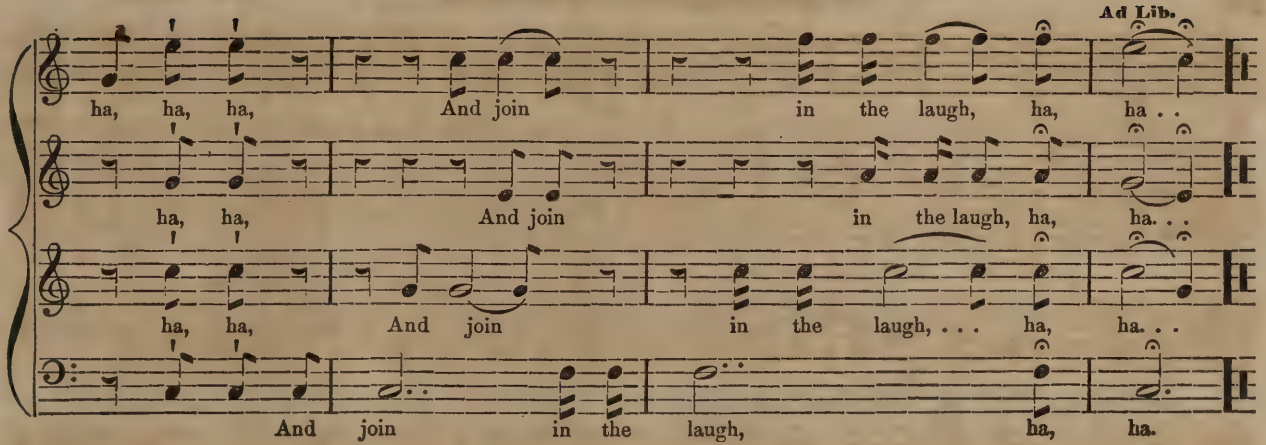
D. B. TENNEY.


Moderato.
1. Good night; the moon has set, The nightin - gale is still; The deep brook on - ly murmurs Beneath the green old
2. Good night; sweet dreams be thine, And I will glide there-in, Like a lov-ing, smiling spirit, Thy heart to woo and
3. Good night; to-morrow morn We shall meet again in love, And till then the God of Heaven Will guard thee from a-
hill, ... Beneath the green old hill. Good night, Good . . . . . night, Good night.
win, . . Thy heart to woo and win. Good night, Good . . . . . night, Good night.
bove, . . . Will guard thee from a - bove. Good night, Good . . . . . night, Good night.
p
pp
p
pp

1st TENOR. Spiritoso.
ALTO.
2d TENOR.
Droop not brothers as we go O'er the moun-tains westward ho! Under boughs of misle - toe, . .
Droop not brothers as we go . . . . . O'er the mountains westward ho!
BASE.
p
Cres.
m
ff
Log huts we'll rear, While herds of deer and buffa - lo . . Furnish the cheer. File o'er the mountains steady,
While herds of deer and buffa - lo, and buf-fa - - lo, Furnish the cheer.

WESTWARD HO! CONTINUED.


boys, For game . . . . a - - far we have our ri - fles rea dy boys, ha, ha, ha, ha, ha, ha, ha,
Throw care to the wind like chaff, ha, ha, And join in the laugh boys
ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

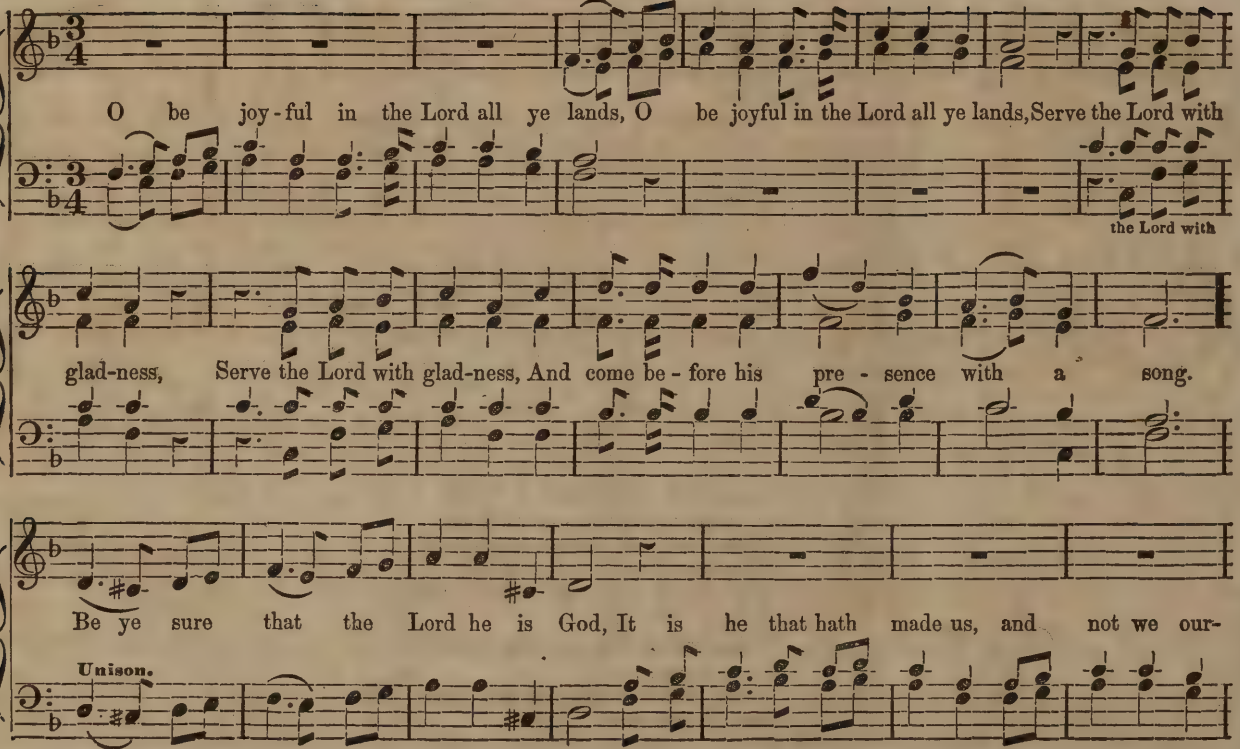

Ad Lib.
ha, ha, ha, And join in the laugh, ha, ha . .
ha, ha, And join in the laugh, ha, ha. . .
ha, ha, And join in the laugh, . . . ha, ha. . .
And join in the laugh, ha, ha.

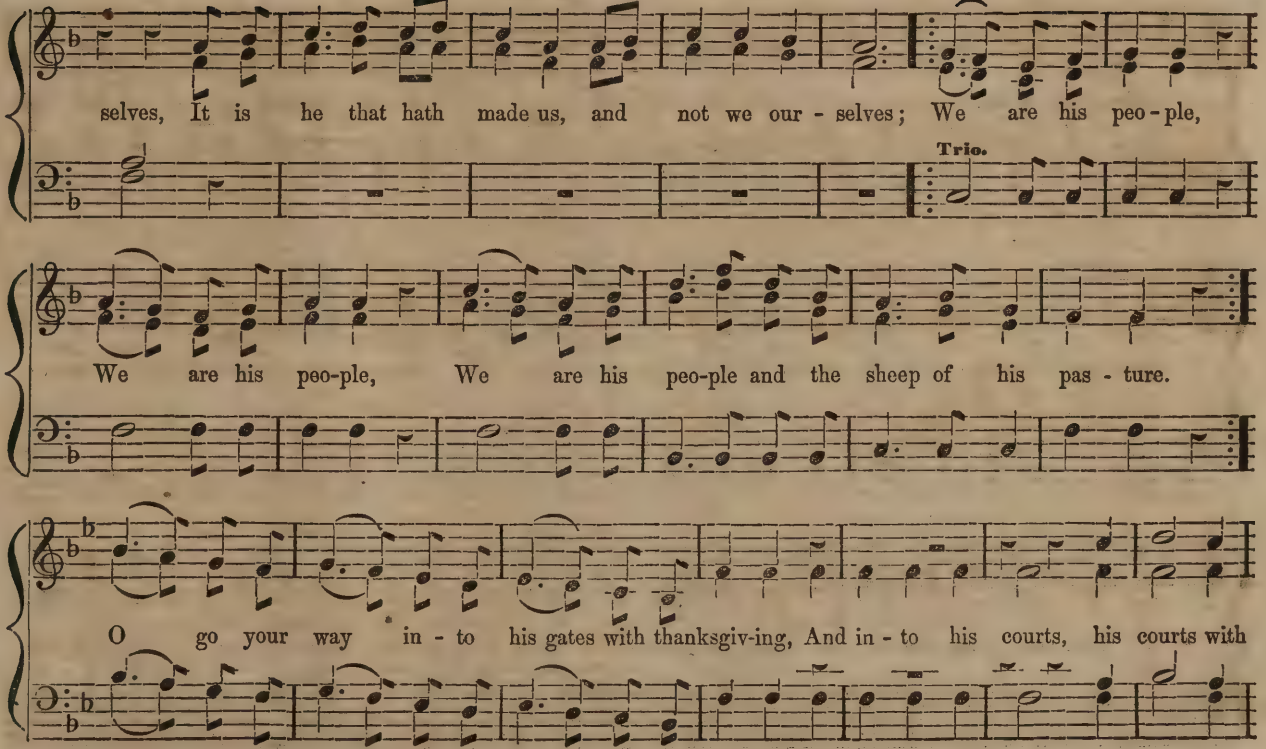
2

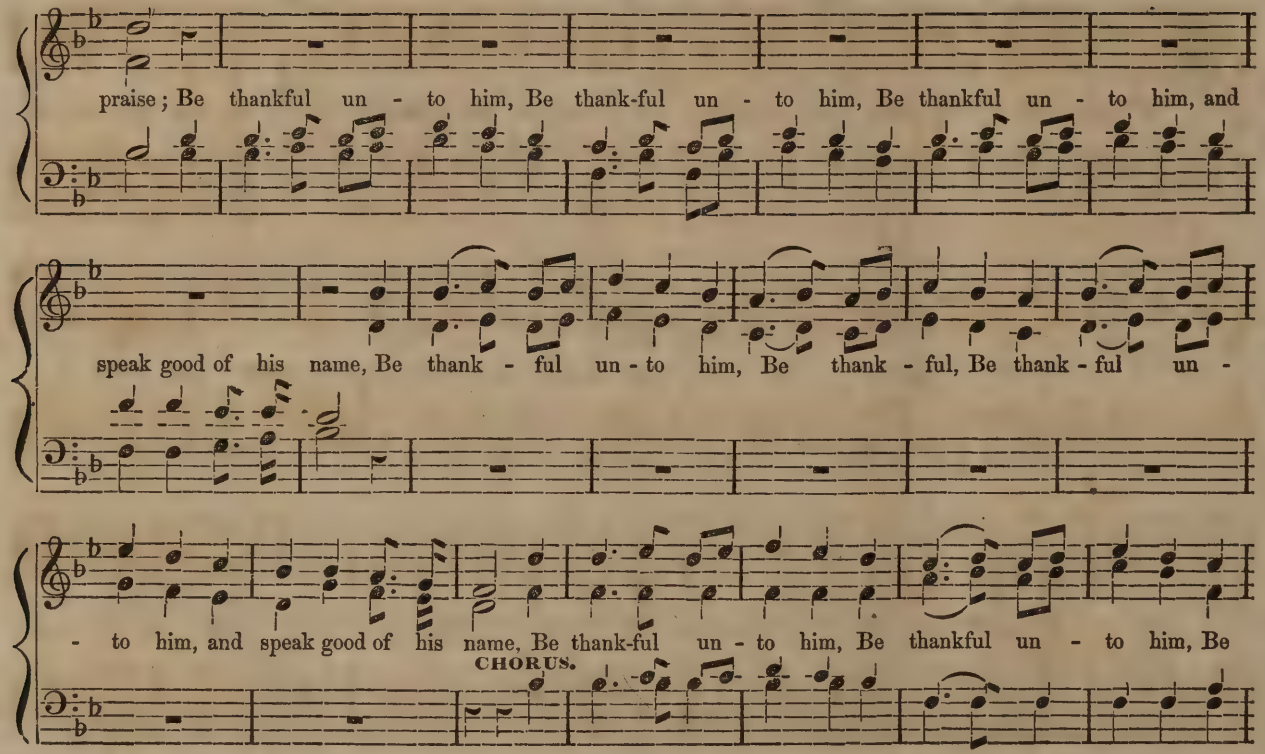
Then cheer up brothers as we go,
O'er the mountains westward ho!
When we've wood and prairie land,
Won by our toil,
We'll reign like kings in fairy land,
Lords of the soil;
Then westward ho! in legions boys;
Fair freedom's star
Points to her sunset regions, boys.
Ha, ha, ha, &c.

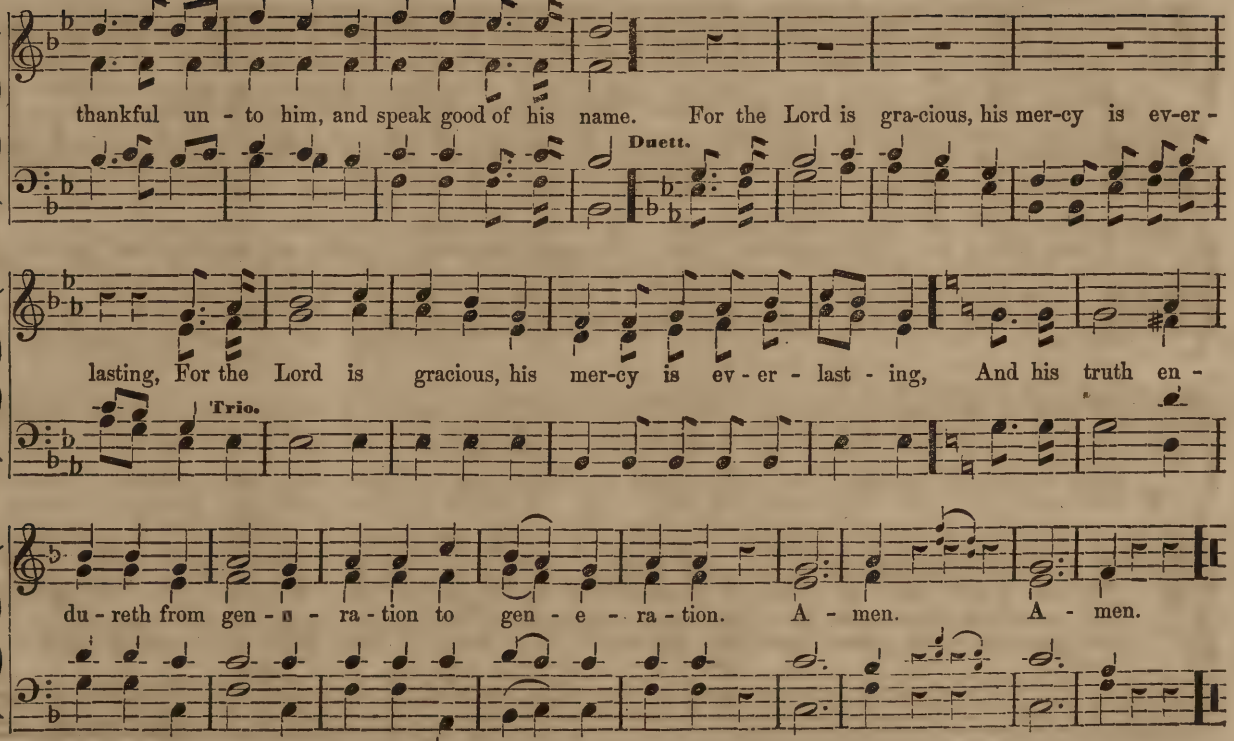
O BE JOYFUL. ANTHEM.

E. S. NASON.

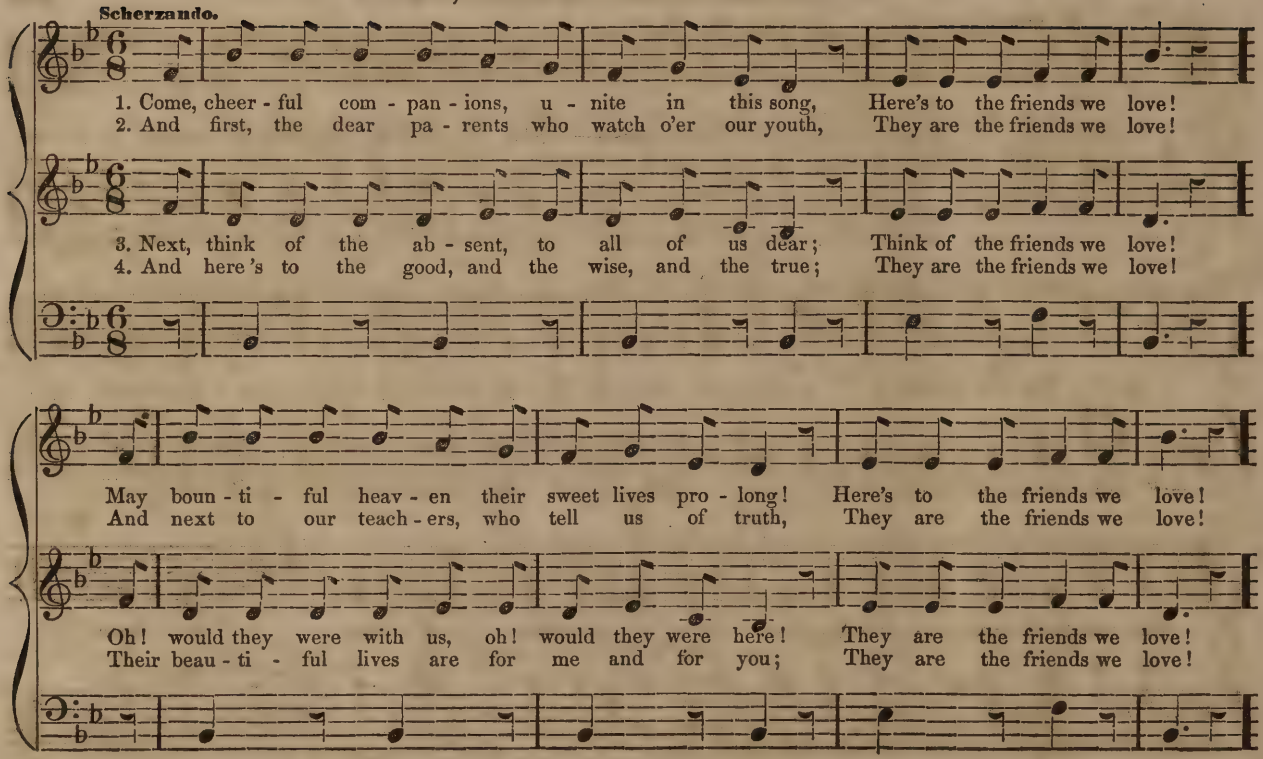

O be joy-ful in the Lord all ye lands, O be joyful in the Lord all ye lands, Serve the Lord with
the Lord with
glad-ness, Serve the Lord with glad-ness, And come be-fore his pre-sence with a song.
Be ye sure that the Lord he is God, It is he that hath made us, and not we our-
Unison.

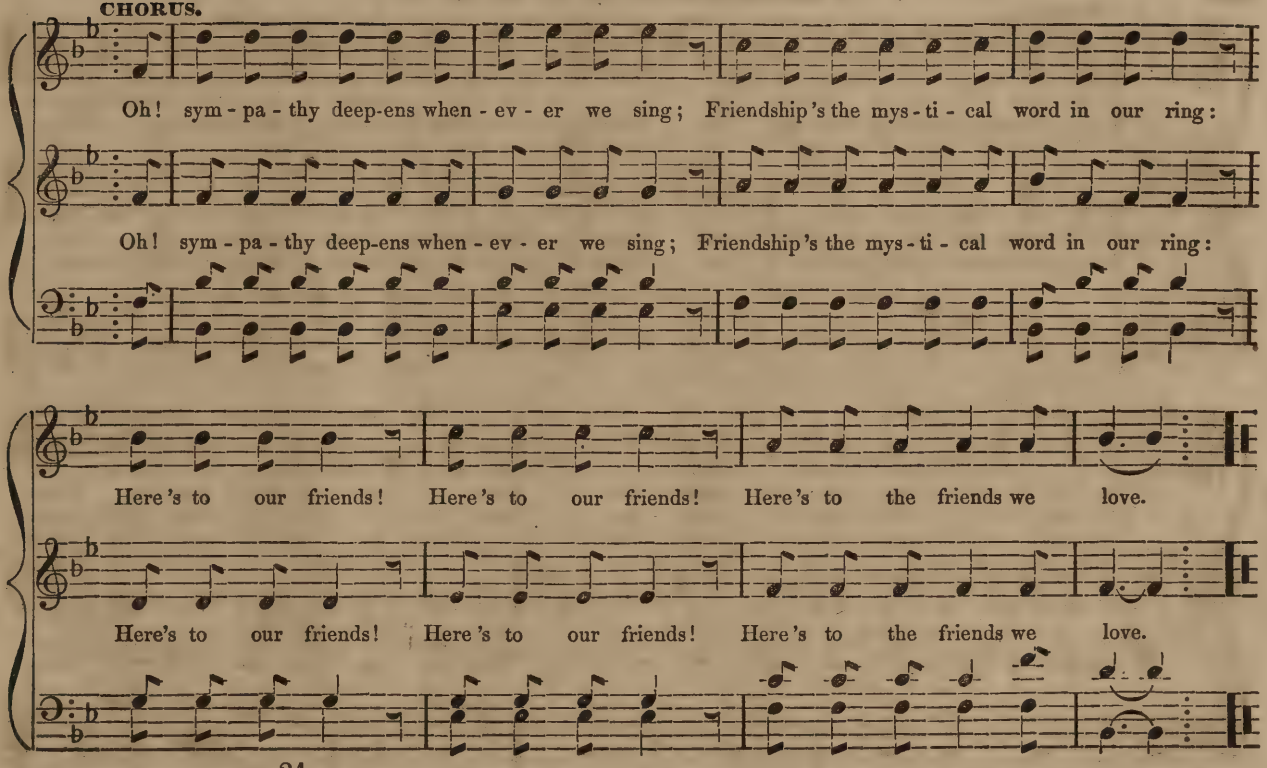

selves, It is he that hath made us, and not we our - selves; We are his peo - ple,
Trio.
We are his peo-ple, We are his peo-ple and the sheep of his pas - ture.
O go your way in - to his gates with thanksgiv-ing, And in - to his courts, his courts with


praise; Be thankful un - to him, Be thank-ful un - to him, Be thankful un - to him, and
speak good of his name, Be thank - ful un - to him, Be thank - ful, Be thank - ful un -
- to him, and speak good of his name, Be thank-ful un - to him, Be thankful un - to him, Be
CHORUS.


thankful un - to him, and speak good of his name. For the Lord is gra-cious, his mer-cy is ev-er -
Duett.
lasting, For the Lord is gracious, his mer-cy is ev - er - last - ing, And his truth en -
Trio.
du - reth from gen - e - ra - tion to gen - e - ra - tion. A - men. A - men.

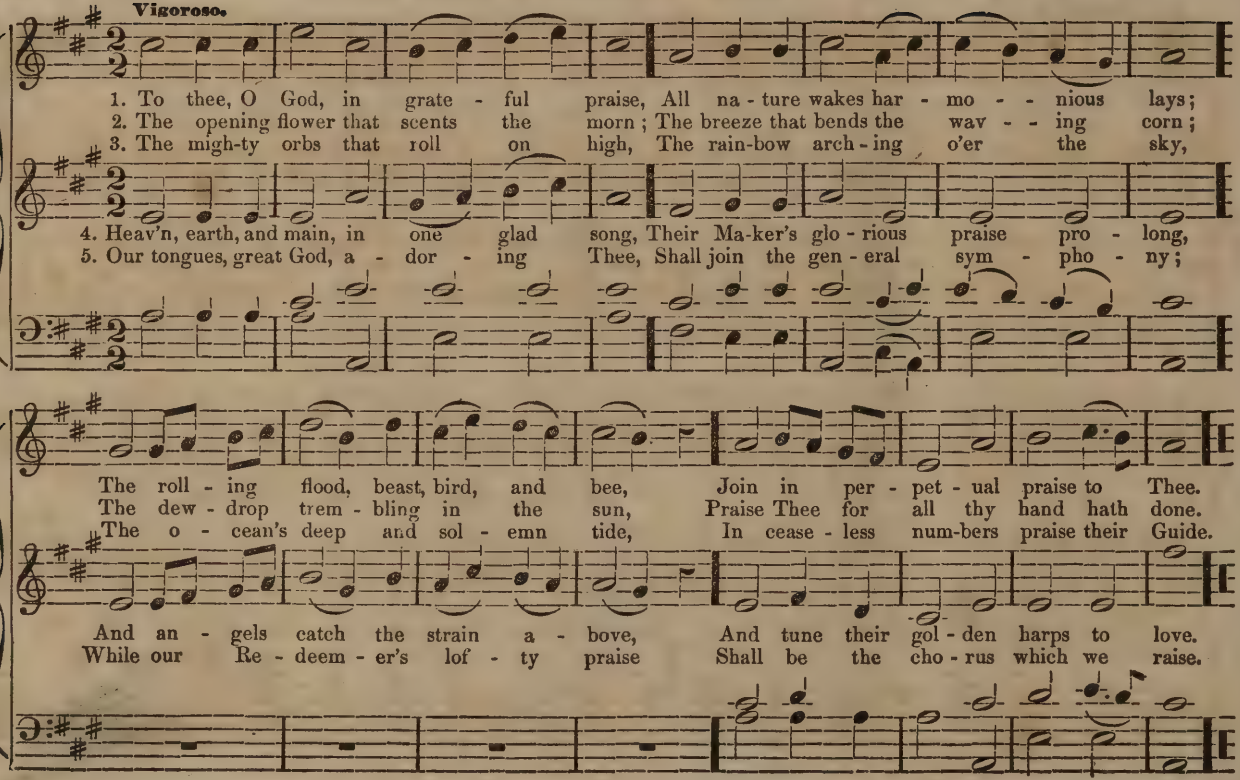
COME, CHEERFUL COMPANIONS.

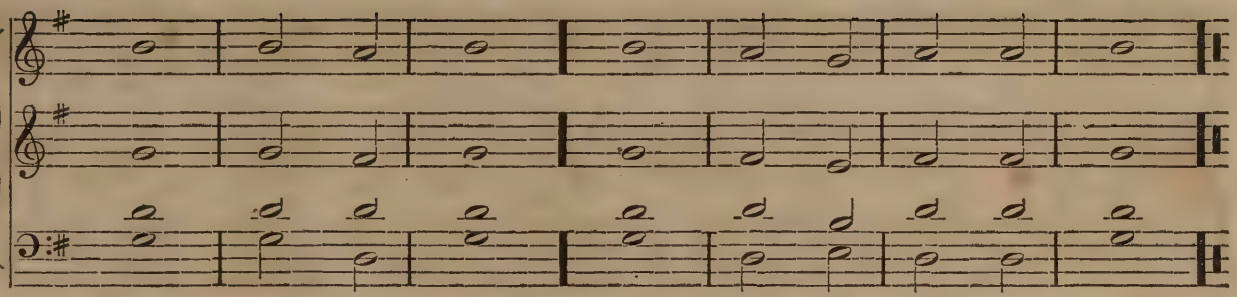

Scherzando.
1. Come, cheer - ful com - pan - ions, u - nite in this song, Here's to the friends we love!
2. And first, the dear pa - rents who watch o'er our youth, They are the friends we love!
3. Next, think of the ab - sent, to all of us dear; Think of the friends we love!
4. And here's to the good, and the wise, and the true; They are the friends we love!
May boun - ti - ful heav - en their sweet lives pro - long! Here's to the friends we love!
And next to our teach - ers, who tell us of truth, They are the friends we love!
Oh! would they were with us, oh! would they were here! They are the friends we love!
Their beau - ti - ful lives are for me and for you; They are the friends we love!


CHORUS.
Oh! sym - pa - thy deep-ens when - ev - er we sing; Friendship's the mys - ti - cal word in our ring:
Oh! sym - pa - thy deep-ens when - ev - er we sing; Friendship's the mys - ti - cal word in our ring:
Here's to our friends! Here's to our friends! Here's to the friends we love.
Here's to our friends! Here's to our friends! Here's to the friends we love.

PEARL STREET. L. M.

E. S. NASON.


Vigoroso.
1. To thee, O God, in grate - ful praise, All na - ture wakes har - mo - - nious lays;
2. The opening flower that scents the morn; The breeze that bends the wav - - ing corn;
3. The migh-ty orbs that roll on high, The rain-bow arch - ing o'er the sky,
4. Heav'n, earth, and main, in one glad song, Their Ma-ker's glo - rious praise pro - long,
5. Our tongues, great God, a - dor - ing Thee, Shall join the gen - eral sym - pho - ny;
The roll - ing flood, beast, bird, and bee, Join in per - pet - ual praise to Thee.
The dew - drop trem - bling in the sun, Praise Thee for all thy hand hath done.
The o - cean's deep and sol - emn tide, In cease - less num-bers praise their Guide.
And an - gels catch the strain a - bove, And tune their gol - den harps to love.
While our Re - deem - er's lof - ty praise Shall be the cho - rus which we raise.



1 God be merciful unto | us and | bless us;
And show us the light of his countenance, and be | merci..ful | unto us.

2 That thy way may be | known up..on | earth;
Thy saving | health a- | mong all | nations.

3 Let the people | praise thee,..O | God;
Yea, let | all the..people | praise— | thee.

4 O let all the nations re- | joice and..be | glad;
For thou shalt judge the folk righteously,
And govern the | na..tions up- | on— | earth

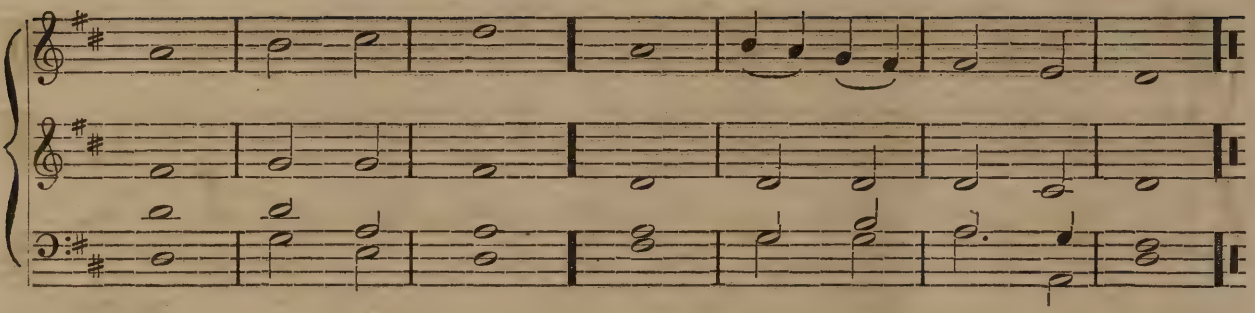
5 Let the people | praise thee,..O | God;
Yea, let | all the. people | praise— | thee.

6 Then shall the earth bring | forth her | increase;
And God, even our | own..God shall | give us..his | blessing.

7 God shall | bless— | us:
And all the ends of the | world shall | fear— | him.

CHANT. No. 2.

J. KENT.



1 Praise the Lord, | O my | soul;
And all that is within me | praise his | holy | name.

2 Praise the Lord, | O my | soul;
And for- | get not | all his | benefits.

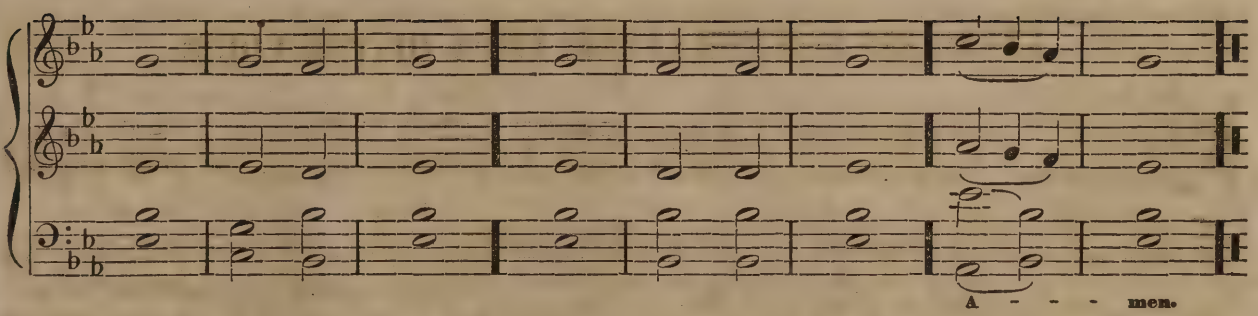
3 Who forgiveth | all thy | sin,
And healeth | all— | thine in- | firmities.

4 Who saveth thy | life..from de- | struction;
An crowneth thee with | mercy. and | loving | kind- ness.

5 O praise the Lord, ye angels of his, ye that ex- | cel in strength.
Ye that fulfil his commandment,
And hearken unto the | voice of | his— | word.

6 O praise the Lord, | all..ye his hosts;
Ye servants of | his that | do his | pleasure.

7 O speak good of the Lord, all ye works of his,
In all places of | his do- | minion.
Praise | thou the..Lord, | O my | soul.



1 From the recesses of a lowly spirit,
My humble prayer ascends—O | Father, | hear it!
Borne on the trembling wings of fear and meekness;
For- | give its | weakness.

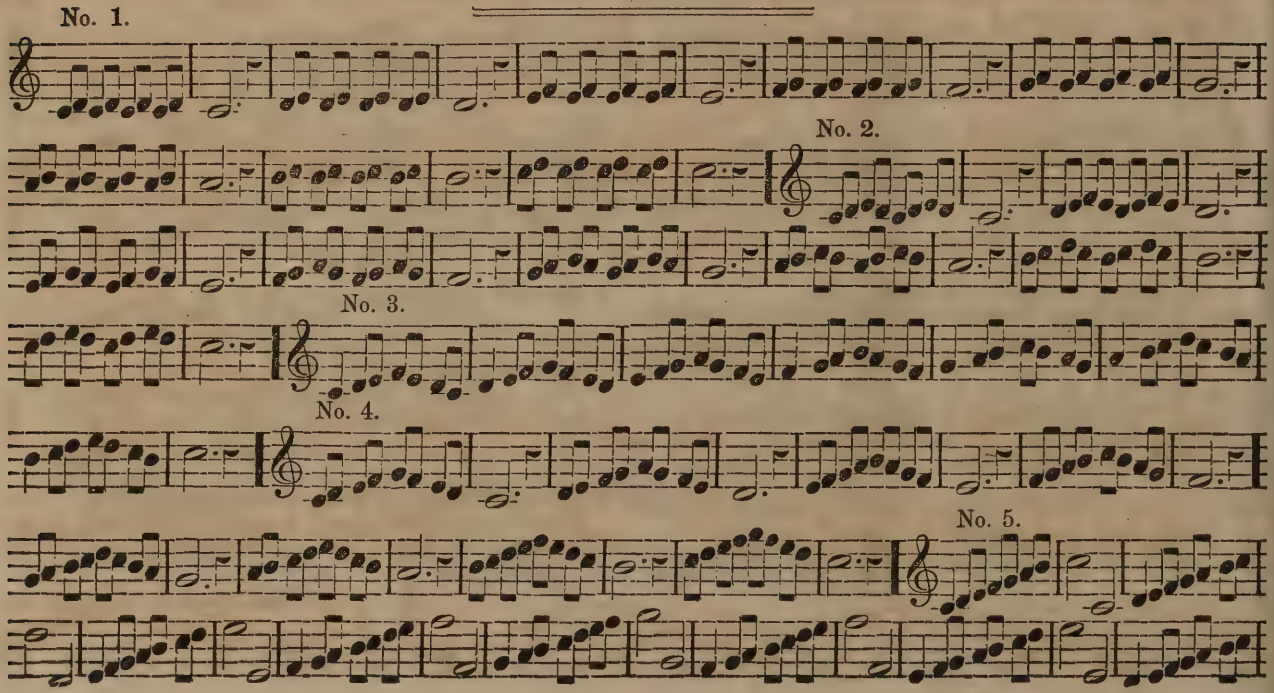
2 We see thy hand—it leads us—it supports us;
We hear thy voice—it | counsels,..and it courts us;
And then we turn away! and still thy kindness
For- | gives our | blindness!

3 Who can resist thy gentle call appealing
To ev'ry gen'rous thought and | grateful | feeling!
Oh! who can hear the accents of thy mercy,
And | never | love thee.

4 Kind Benefactor! plant within this bosom
The | seeds of | holiness, || and let them blossom
In fragrance, and in beauty bright and vernal,
And | spring e- | ternal.

5 Then place them in those everlasting gardens,
Where angels walk, and | seraphs..are the | wardens
Where ev'ry flow'r, brought safe through death's dark portal,
Be- | comes im- | mortal.

EXERCISES FOR THE CULTIVATION OF THE VOICE.



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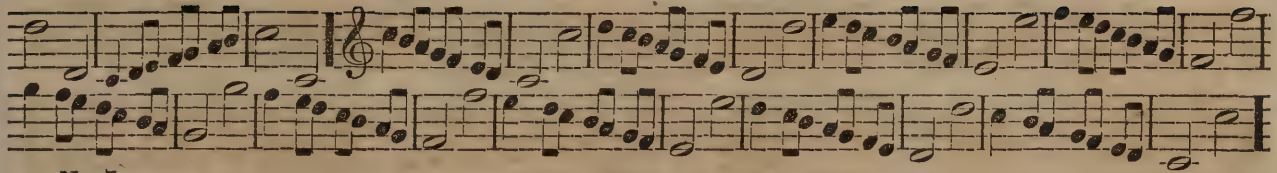

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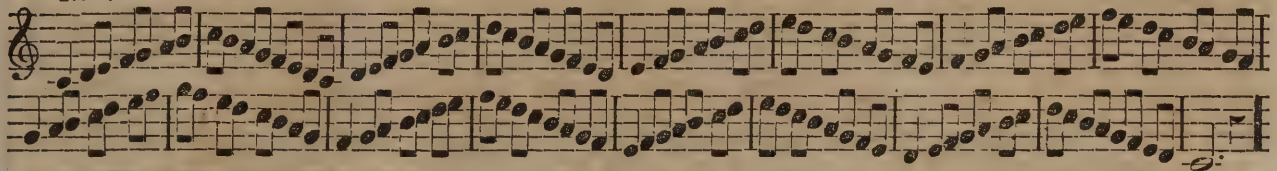

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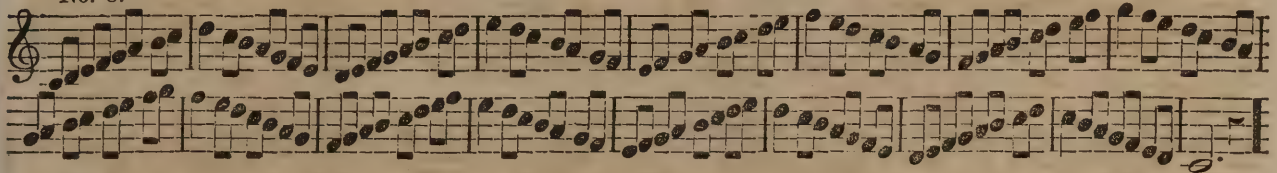

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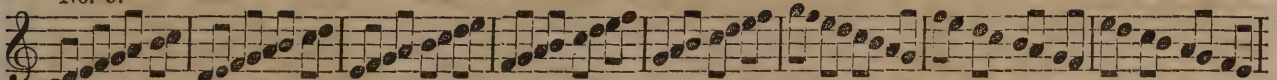

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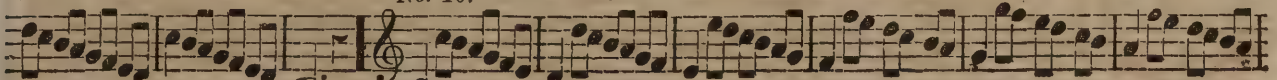

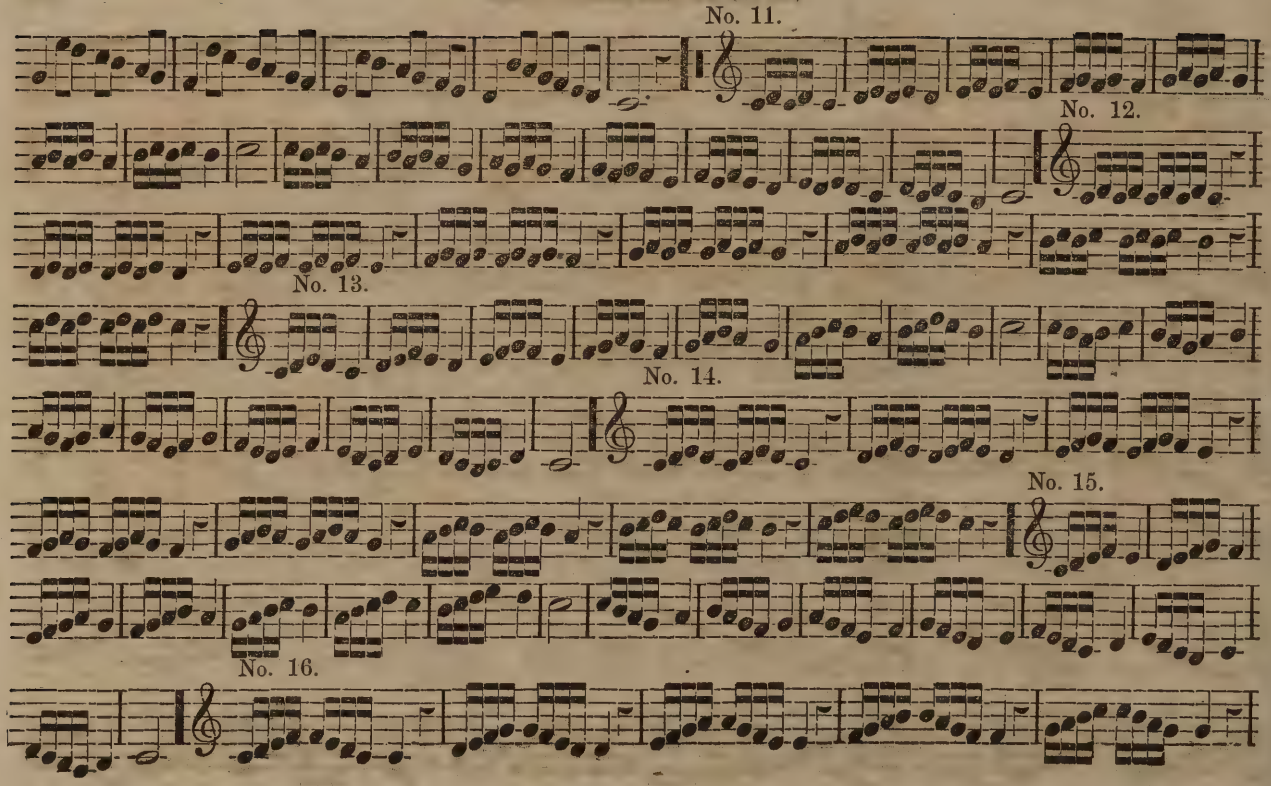
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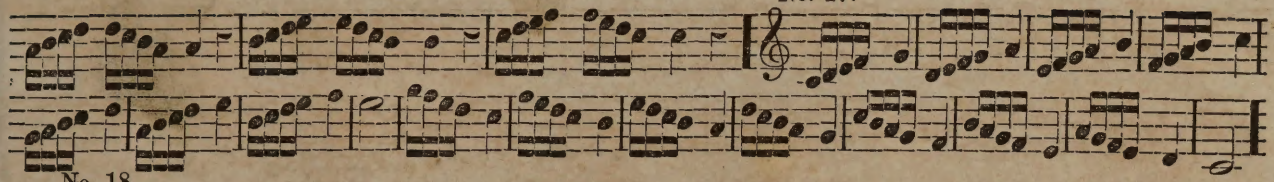

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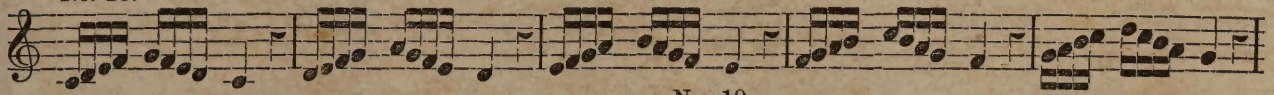

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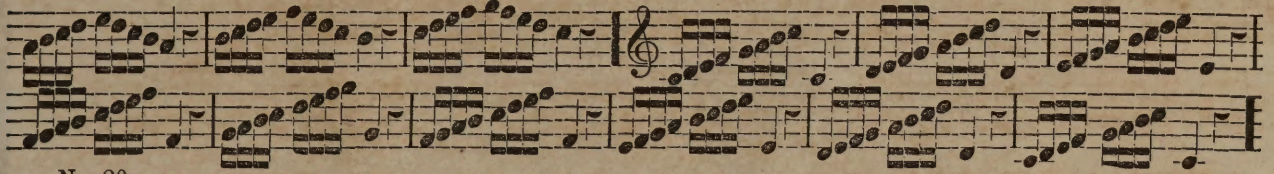

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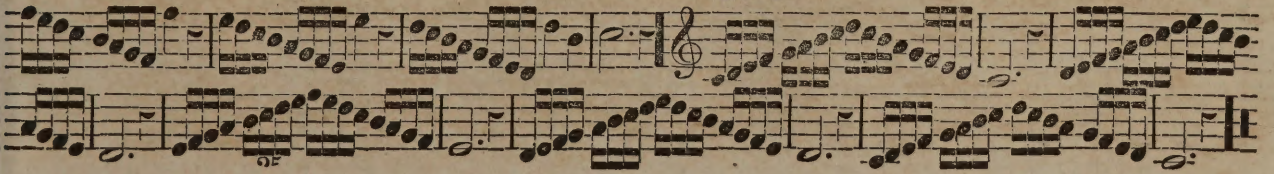

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